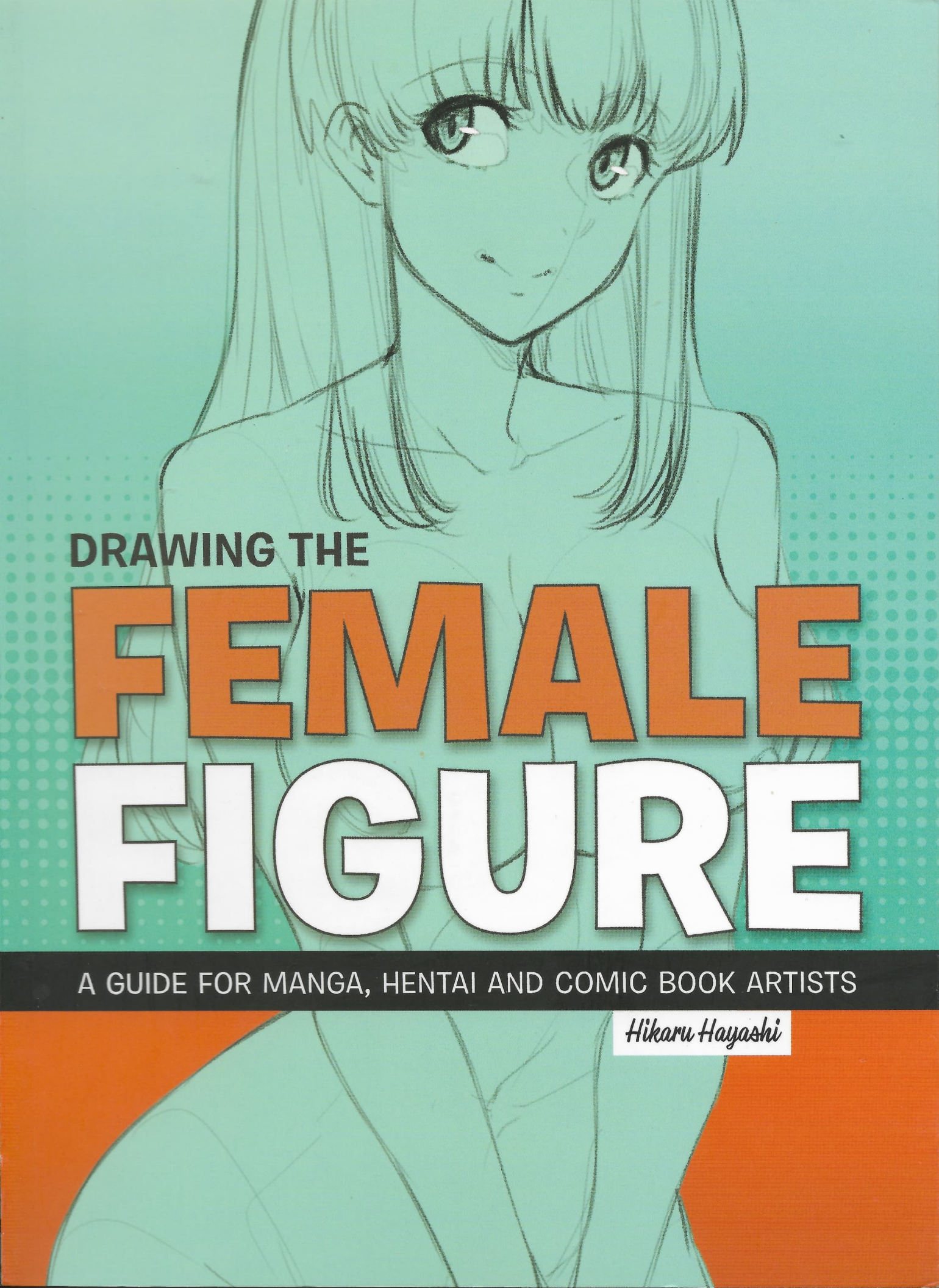




DRAWING THE

FEMALE FIGURE

A GUIDE FOR MANGA, HENTAI AND COMIC BOOK ARTISTS

Hikaru Hayashi

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FEMALE
FIGURE

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KORERO
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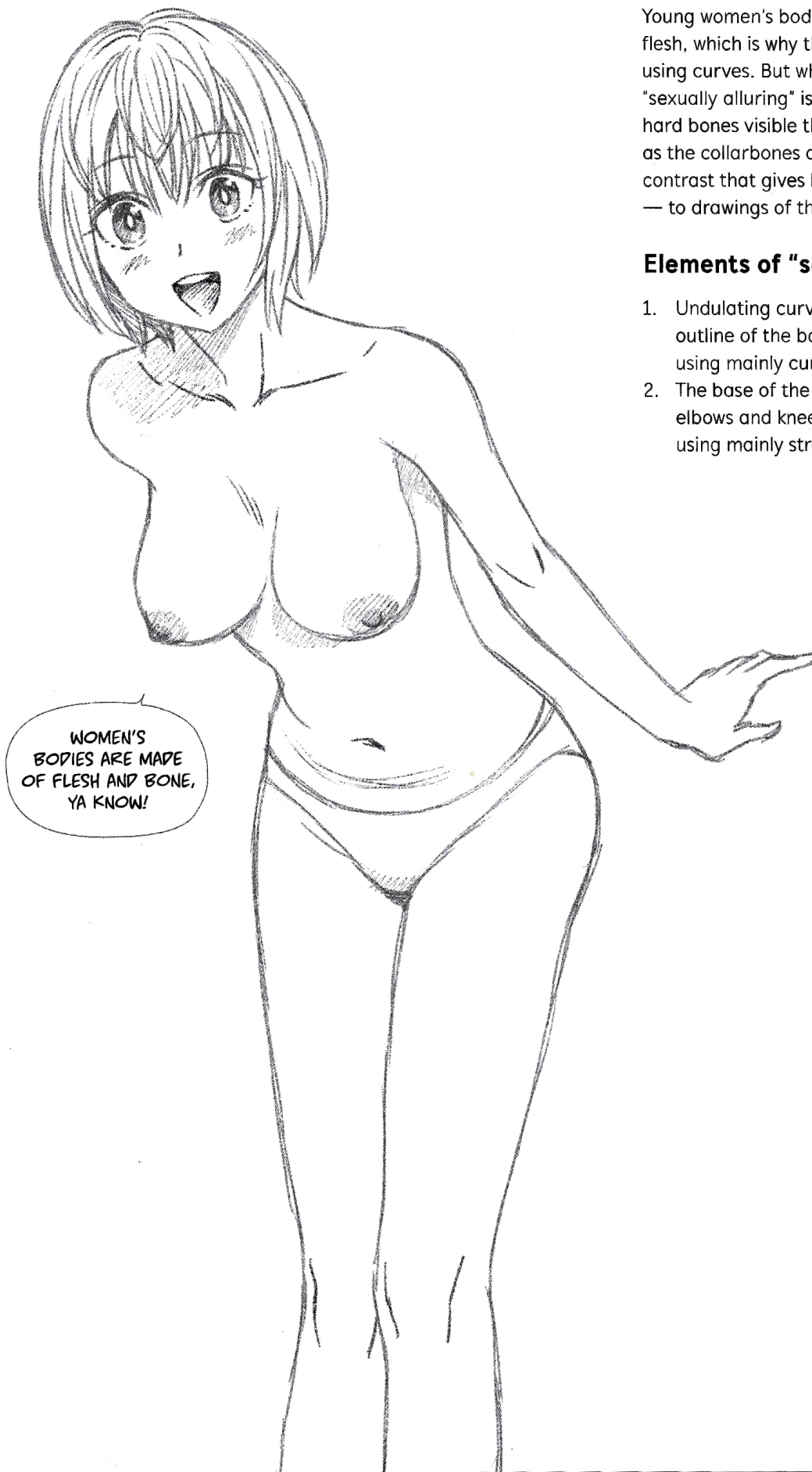
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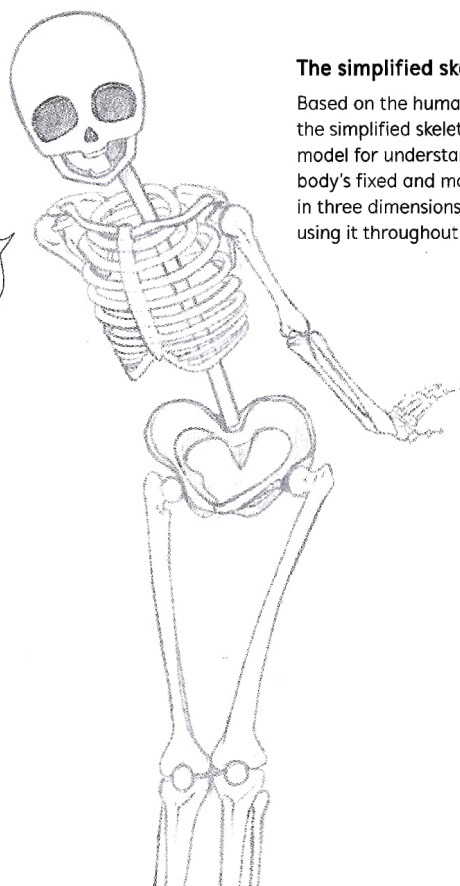
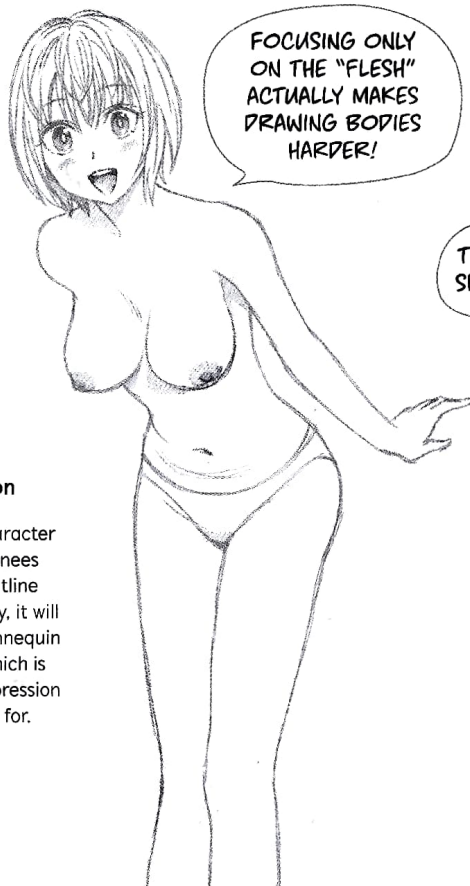
INTRODUCTION



Young women's bodies are covered in soft flesh, which is why they're drawn primarily using curves. But what makes this softness "sexually alluring" is its contrast with the hard bones visible through the skin, such as the collarbones and joints. It's this contrast that gives life — and sex appeal — to drawings of the female figure.

Elements of "sexual allure"

1. Undulating curves that create an outline of the body — these are drawn using mainly curved lines.
2. The base of the neck, collarbones, elbows and knees — these are drawn using mainly straight lines.

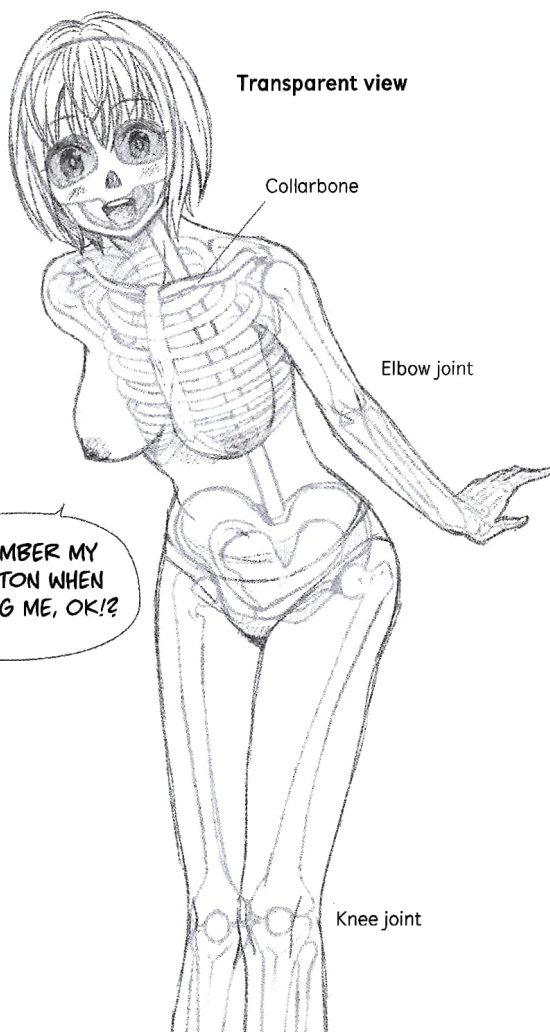


The simplified skeleton

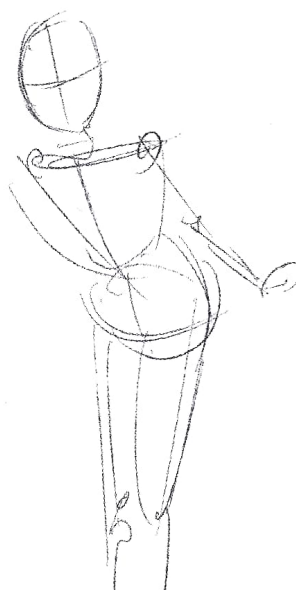
Based on the human skeleton, the simplified skeleton is a model for understanding the body's fixed and moving parts in three dimensions. We'll be using it throughout the book.

★ Don't skip the skeleton

Let's say you draw a character minus the collarbones, knees or elbows. Even if the outline resembles a female body, it will still look more like a mannequin made of hard plastic, which is miles away from the impression of soft skin we're aiming for.



Creating your character



Basic outline: draw a simple outline of your character. This will form the core of the finished drawing so include the whole body. This stage also includes noting the approximate position of the spine, shoulders and joints.

Rough sketch: this stage involves roughly drawing the hairstyle and other elements on top of the basic outline, and for this reason it's known as "fleshing out" your character.

Note: While using the book, you can work from a basic outline or a rough sketch, start immediately with the rough sketch, or draw the face as you go along. The technique you choose will depend on your drawing experience and the complexity of the drawing.

THE AIM OF THIS BOOK

GENERALLY SPEAKING, in manga young women and girls aren't drawn realistically. From their faces and hairstyles to their figure, leg length and so on, they are presented in a simplified, almost exaggerated, way. This book will explain how to create female characters using a "simplified skeleton" that's based on the human body.

Chapter 1 explains how the skeleton, and the muscles that cover it, creates a female character's physique. **Chapter 2** focuses on the most important bones to get right when drawing the female form — the collarbones, knees and elbows — while **Chapter 3** concentrates on boobs and bottoms and how to capture the curves of the flesh. **Chapter 4** demonstrates how to draw a character in an action pose and explains what to do if a drawing becomes confused and you don't actually know where the bones and muscles are located. **Chapter 5** tackles what may be the most important component in the creation of a character — the face.

As you work through each chapter of the book, your drawings won't be executed perfectly from start to finish. Instead, you'll hold in your mind an image of the character you want to create and then use the guidelines, advice and examples to help you decide on the arrangement of body parts and so on, using trial and error to gradually complete the drawing.

If anything, this "fumbling around" is what drawing a character is all about. It can guide you when you're learning to draw the skeleton or the joints, or how to balance body parts, and it will enable you to make those finishing touches that will improve the drawing's quality. While it's true that drawing in a sloppy manner can sometimes produce novel and energetic results, more often than not, they will instead seem confused and unsure. In contrast, the boldly drawn lines that will come from truly understanding the ideas and drawing principles in this book will give your work confidence and power.

My hope is that this book will put some meat on the bones of your illustrations.

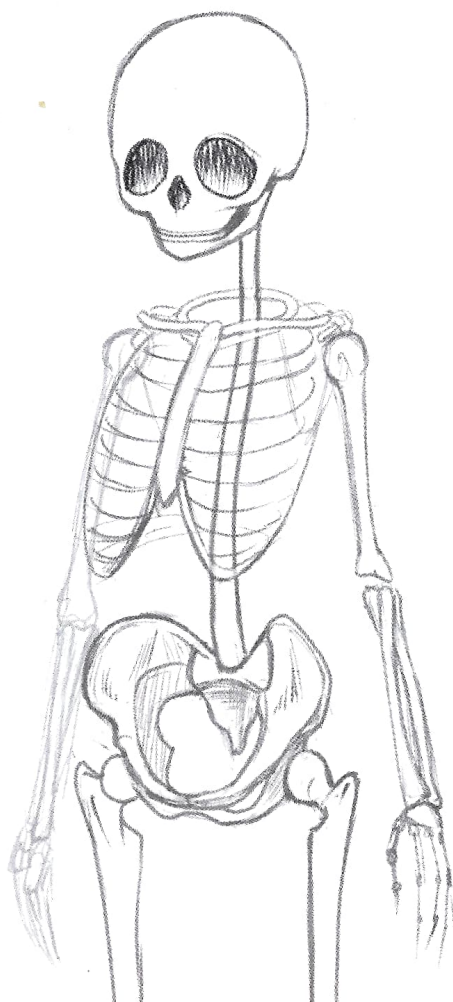
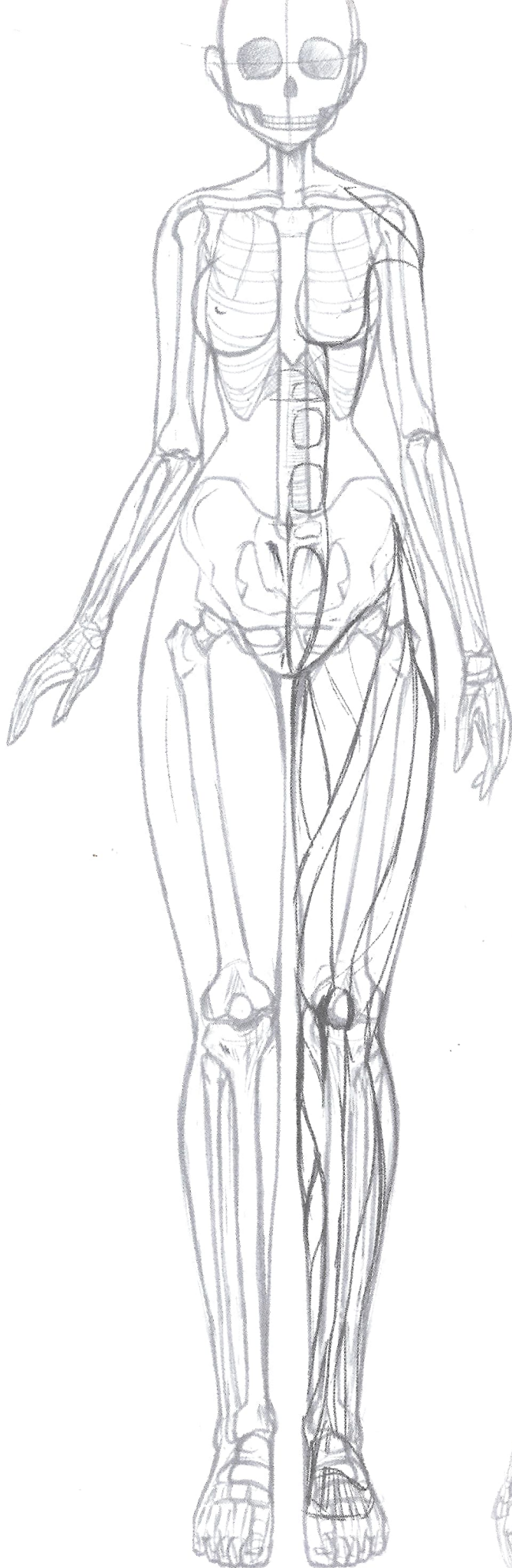
Hikaru Hayashi

Note: The simplified skeleton and muscles presented in this book are based on anatomically correct models. However, they've been designed to give a three-dimensional understanding of the body for drawing purposes only, and as such they differ from real anatomy.

1

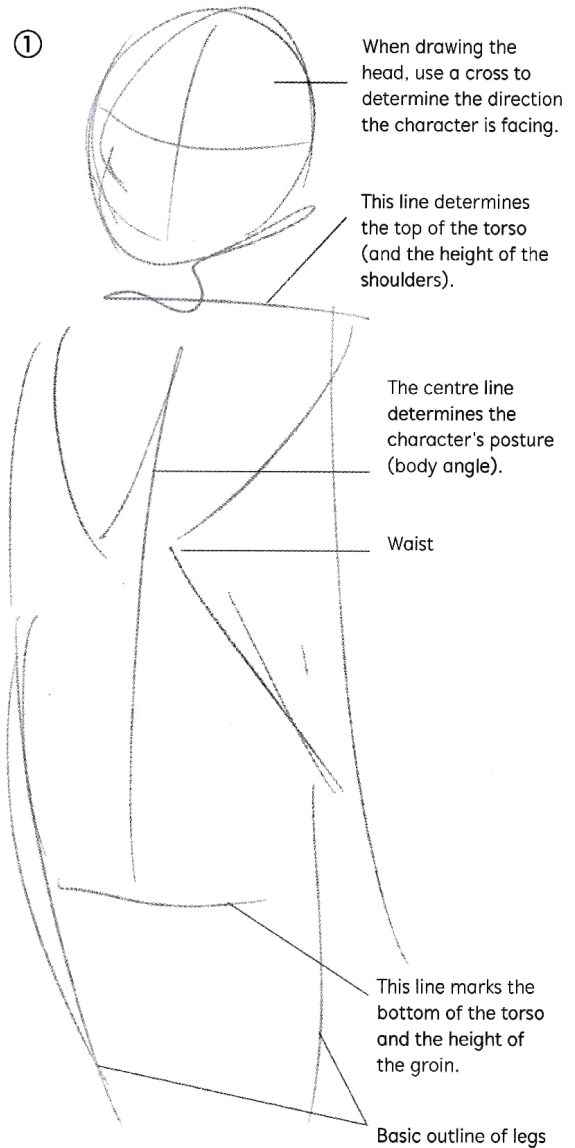
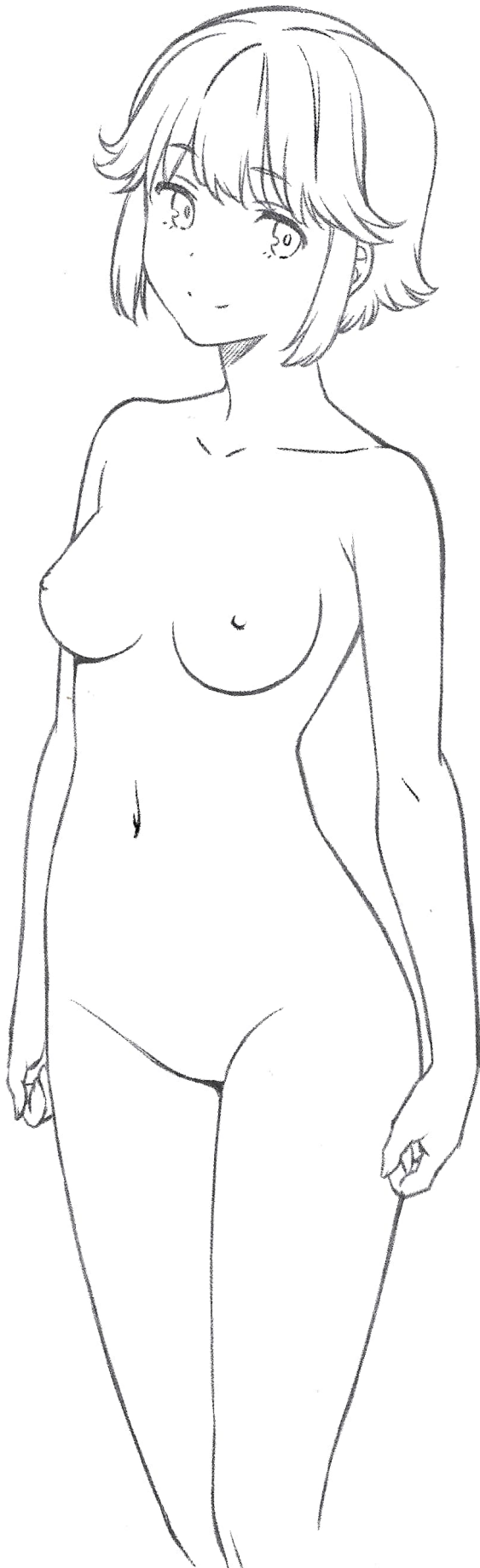
CHAPTER 1

Understanding the
skeleton, bones and muscles



FROM BASIC OUTLINE TO FINISHED DRAWING

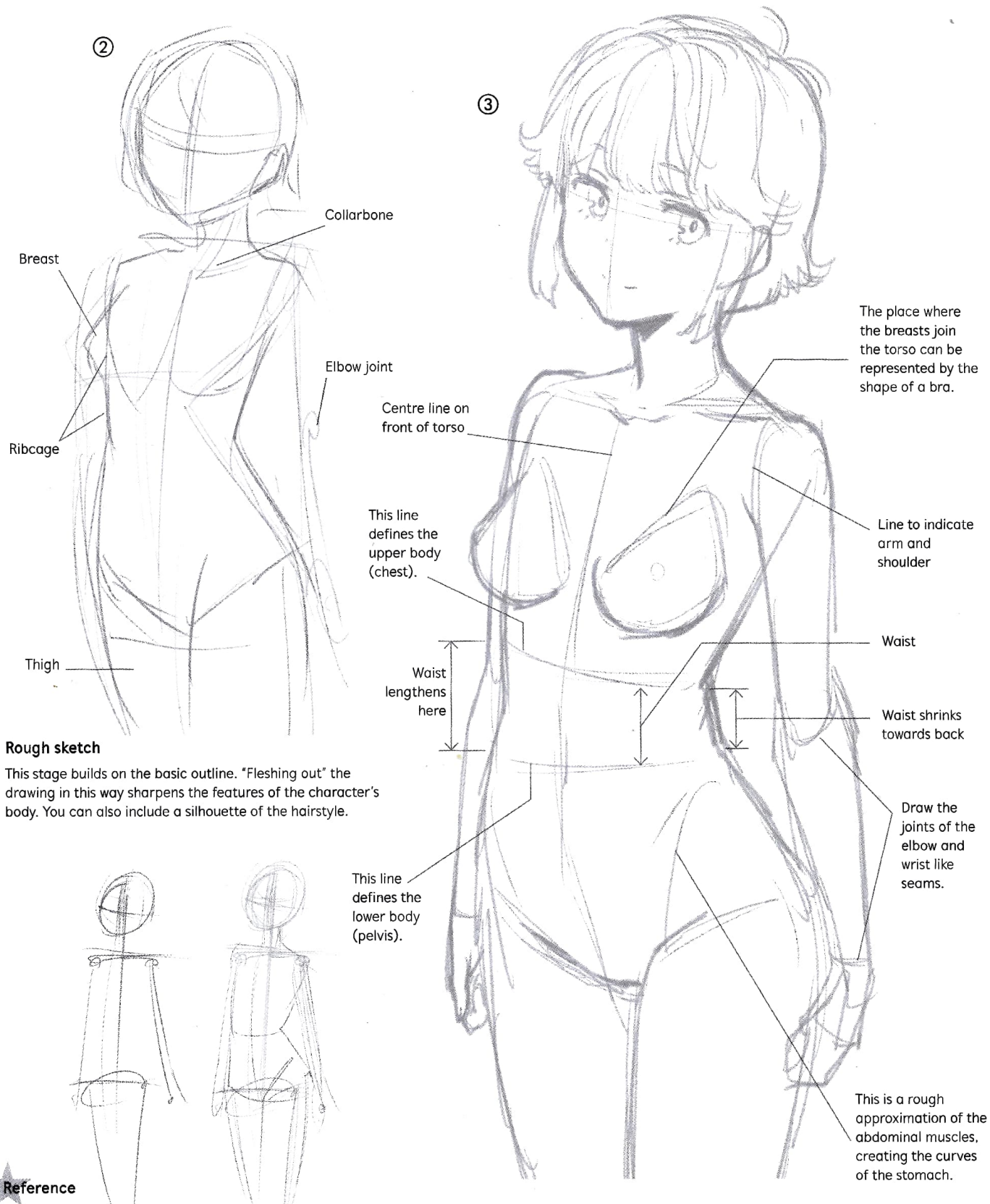
Creating the female character that you hold in your imagination begins with drawing some very rough lines. The "outline" and "rough sketch" stages here may look basic, but as you work with the book, you'll be able to incorporate into these drawings your knowledge of the skeleton and muscles.



Basic outline

Begin the drawing of your female character by creating a very basic outline or silhouette. This should contain a rough impression of her arms and legs, as well as the direction in which she's facing.

● Outlines and guide lines — key points



Finished outline (*omosen*)

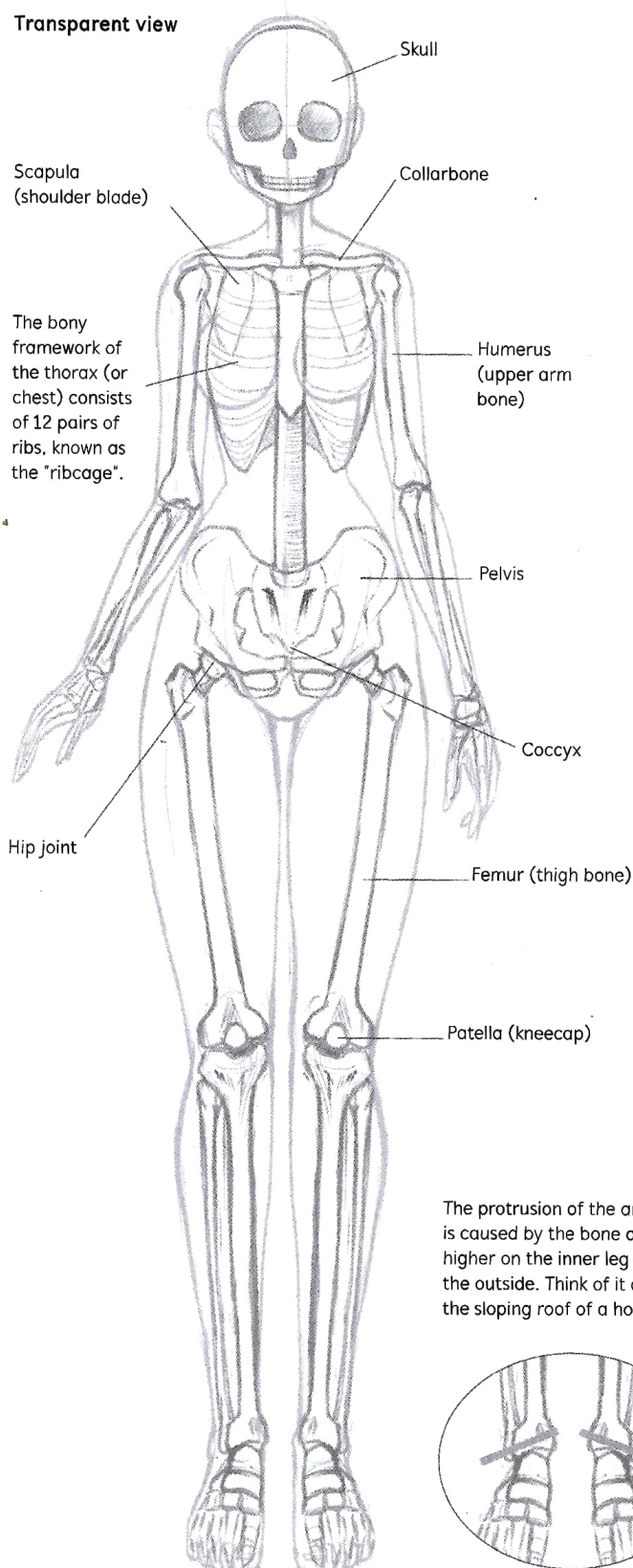
Carefully draw the outline of the head and body. These lines tend to be thicker or more sharply drawn than the additional/construction lines they're based on. Eventually, this will be the drawing that you can trace over for the final work. This finished outline is known as the *omosen*.

KEY BONES AND MUSCLES IN THE FEMALE BODY

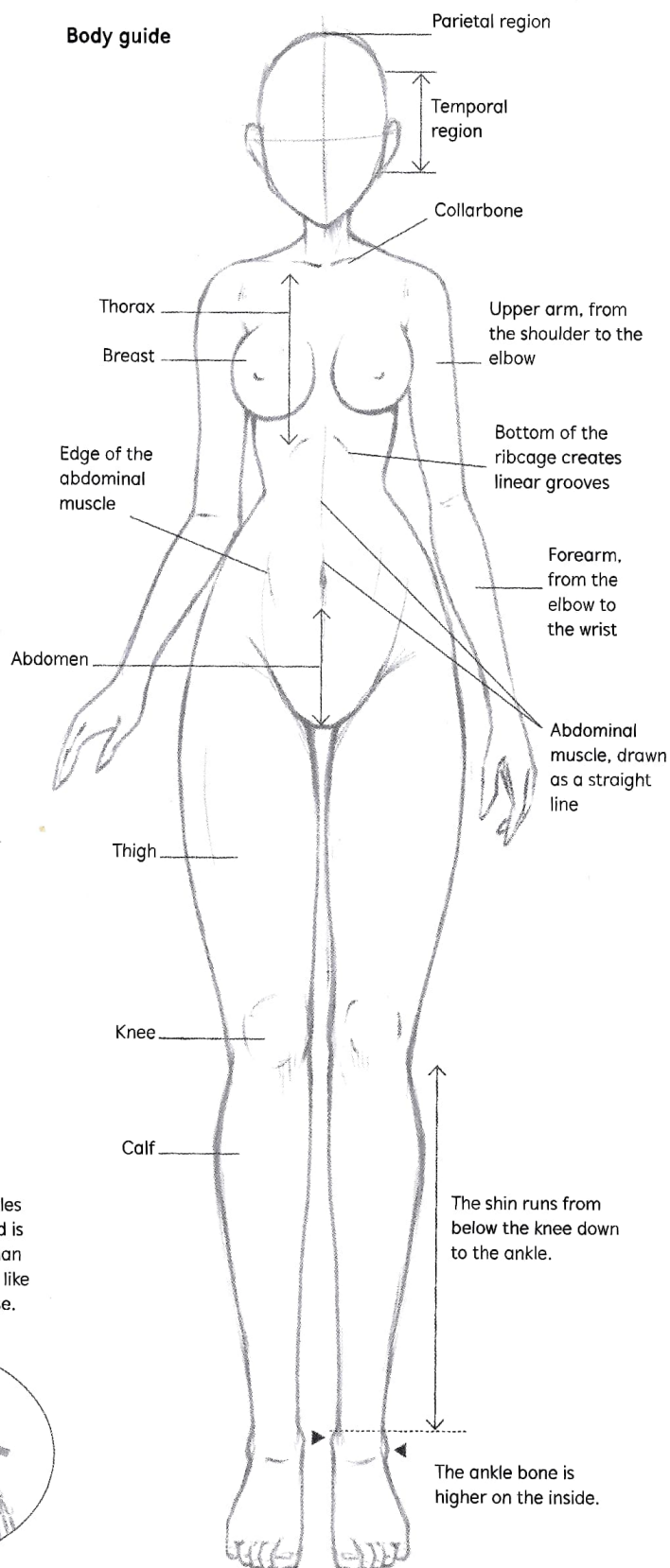
Front view

When you're drawing a female character, it's important to pay attention to the skeleton and to particular bones and muscles. Check out the names and shapes of these in this section.

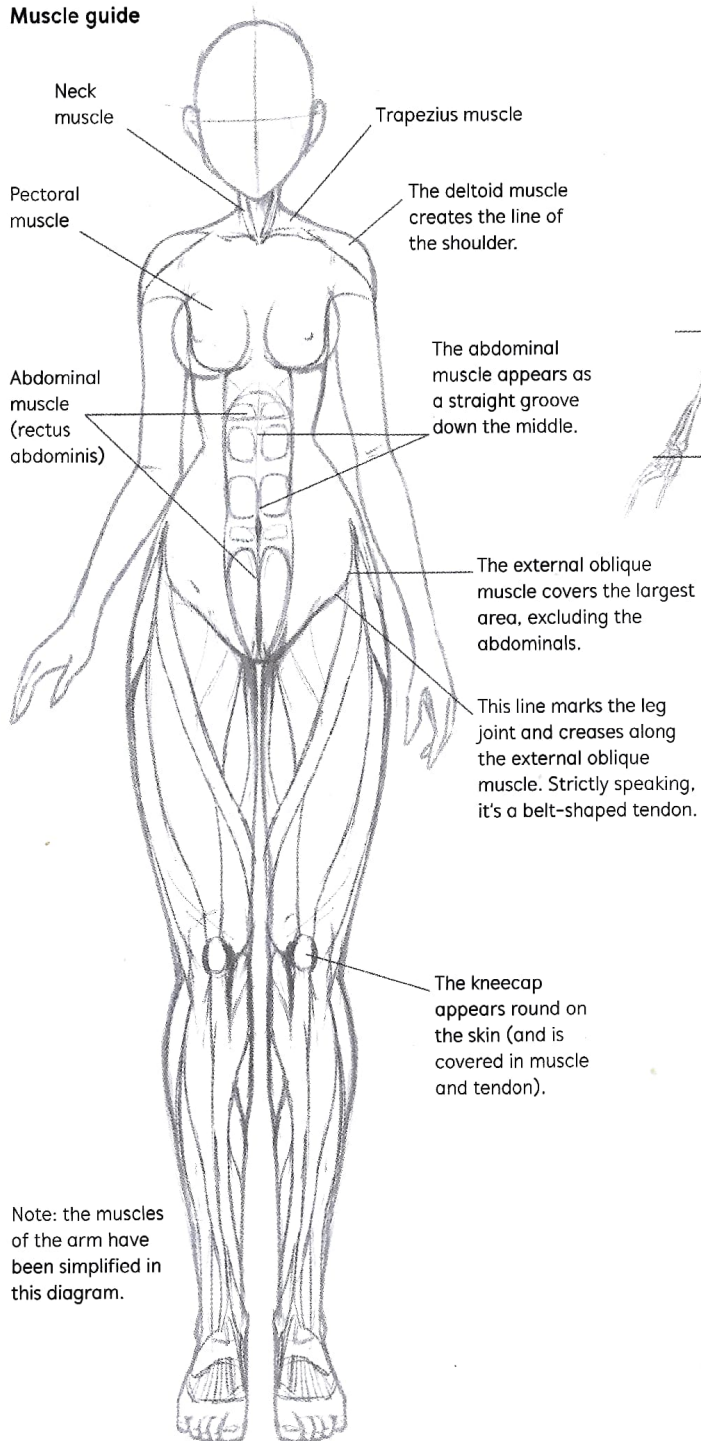
Transparent view



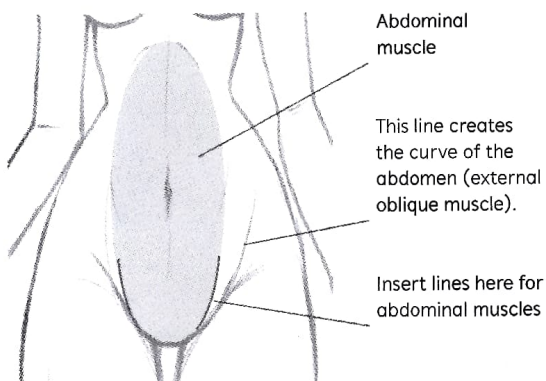
Body guide



Muscle guide

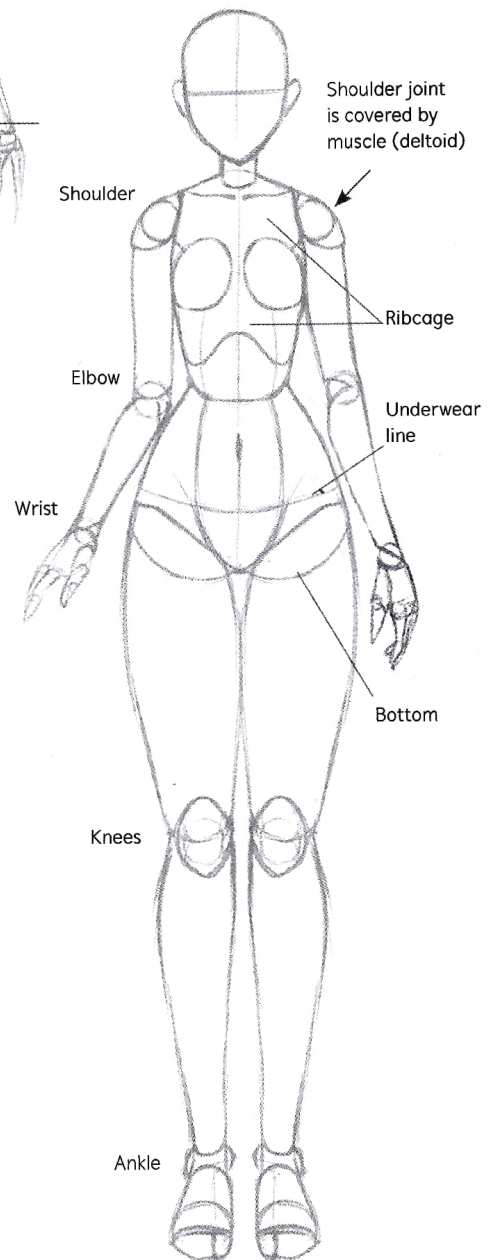
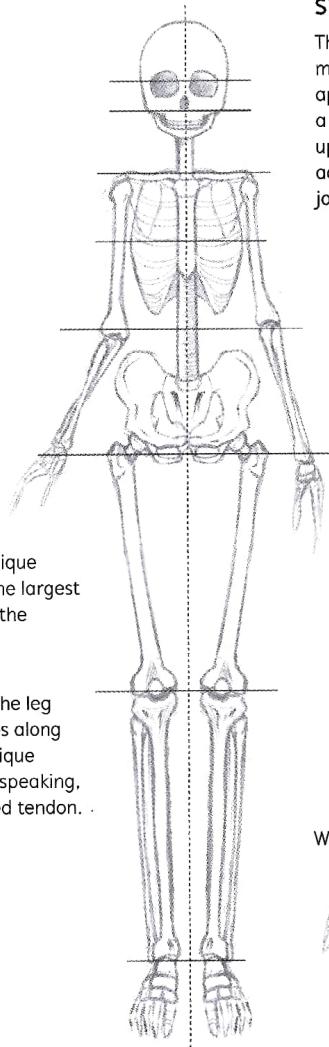


Note: the muscles of the arm have been simplified in this diagram.



Simplified skeleton

The human body has bilateral symmetry (which means its left and right sides can be divided into approximate mirror images of each other along a centre line). When your character is standing upright you should be able to draw parallel lines across the left and right shoulders, elbows, hip joints, knees, ankles and so on.



Outline of character standing up straight. The joints are drawn as circles or dashes.

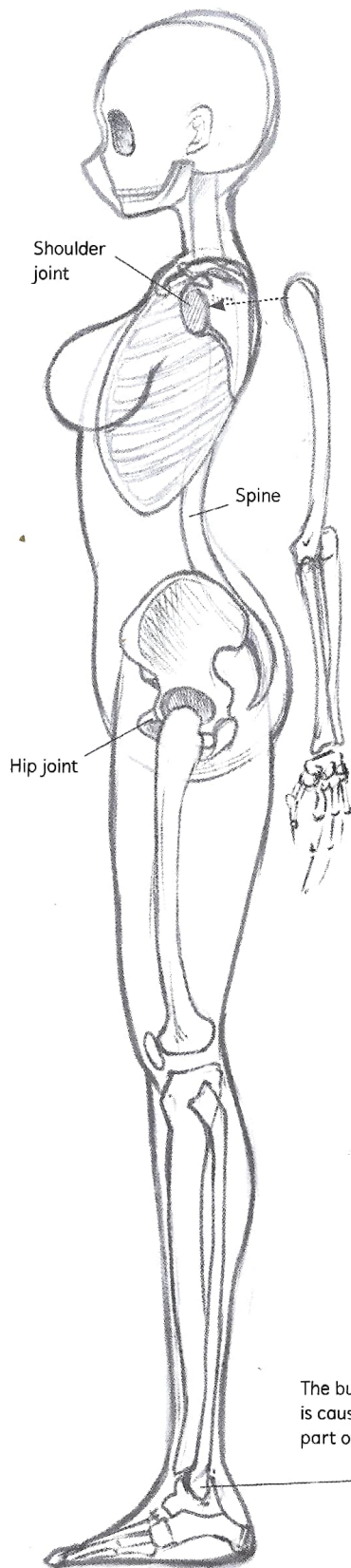
Model of body shape

This diagram divides the body into parts and uses simplified versions of the joints (moving parts) and muscles.

Side view

When drawing the female figure in profile, pay particular attention to the following key bones: collarbone, scapula, elbow and knee. And these key muscles: breasts, stomach, buttocks.

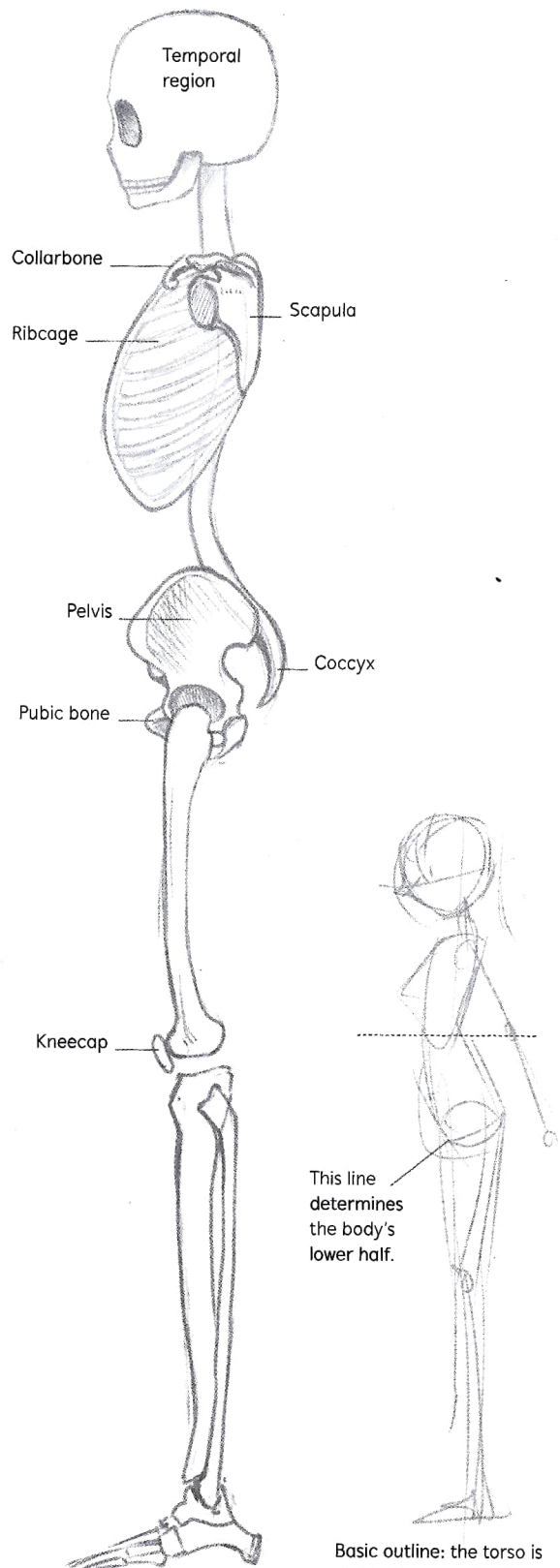
Transparent view



Body guide



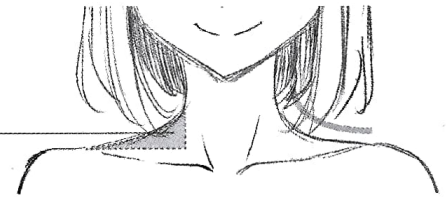
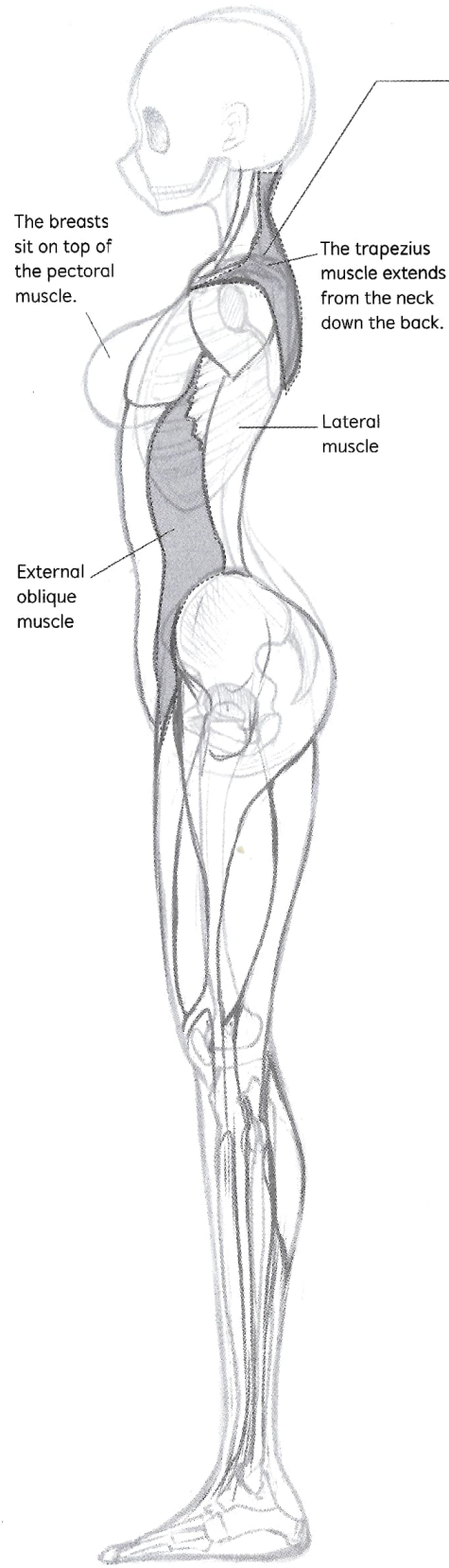
Character frame



Muscle guide



Skeleton overlaid with muscle



This muscle creates a smooth line between the neck and shoulder.

Model of body shape

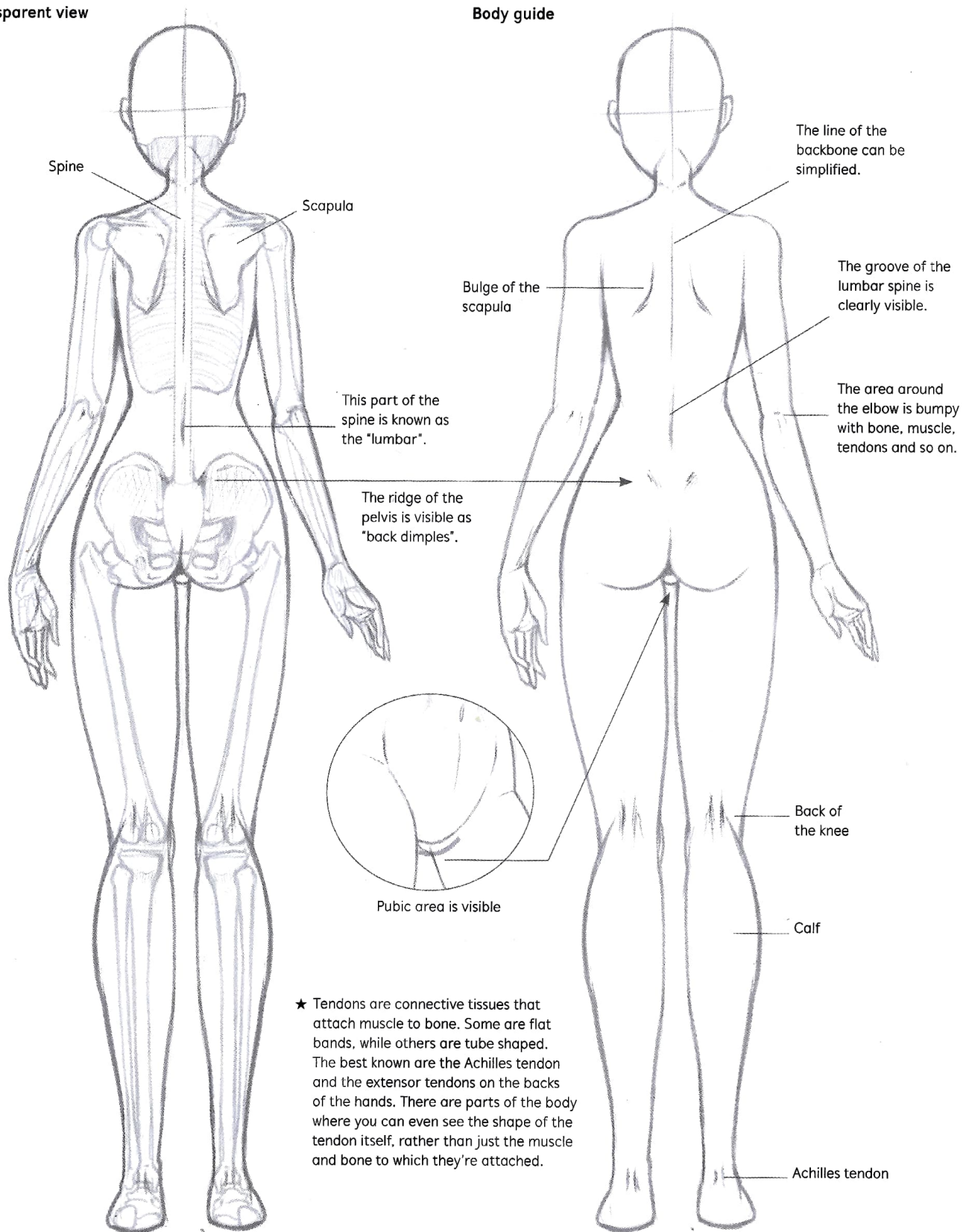


Rear view

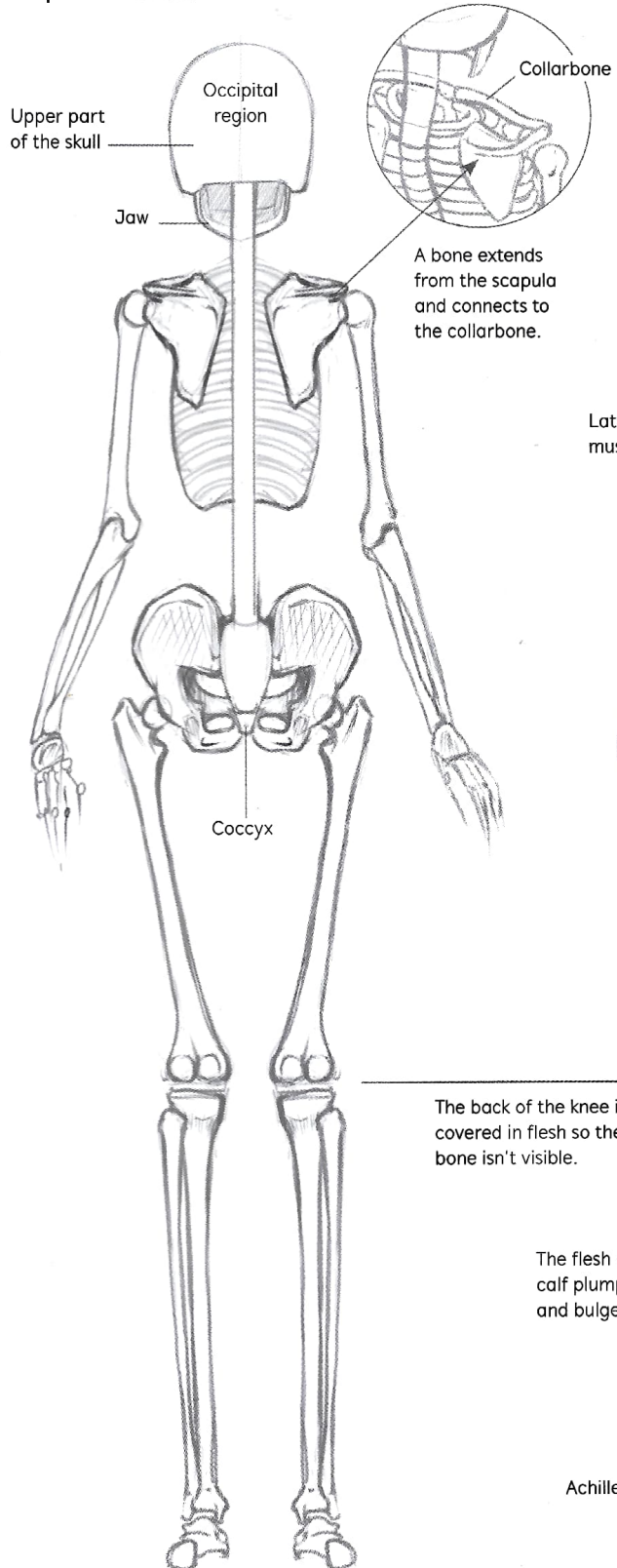
When drawing a rear view of a female character, take particular care to depict the scapula, elbow and pelvis, as well as the buttocks and calf.

Transparent view

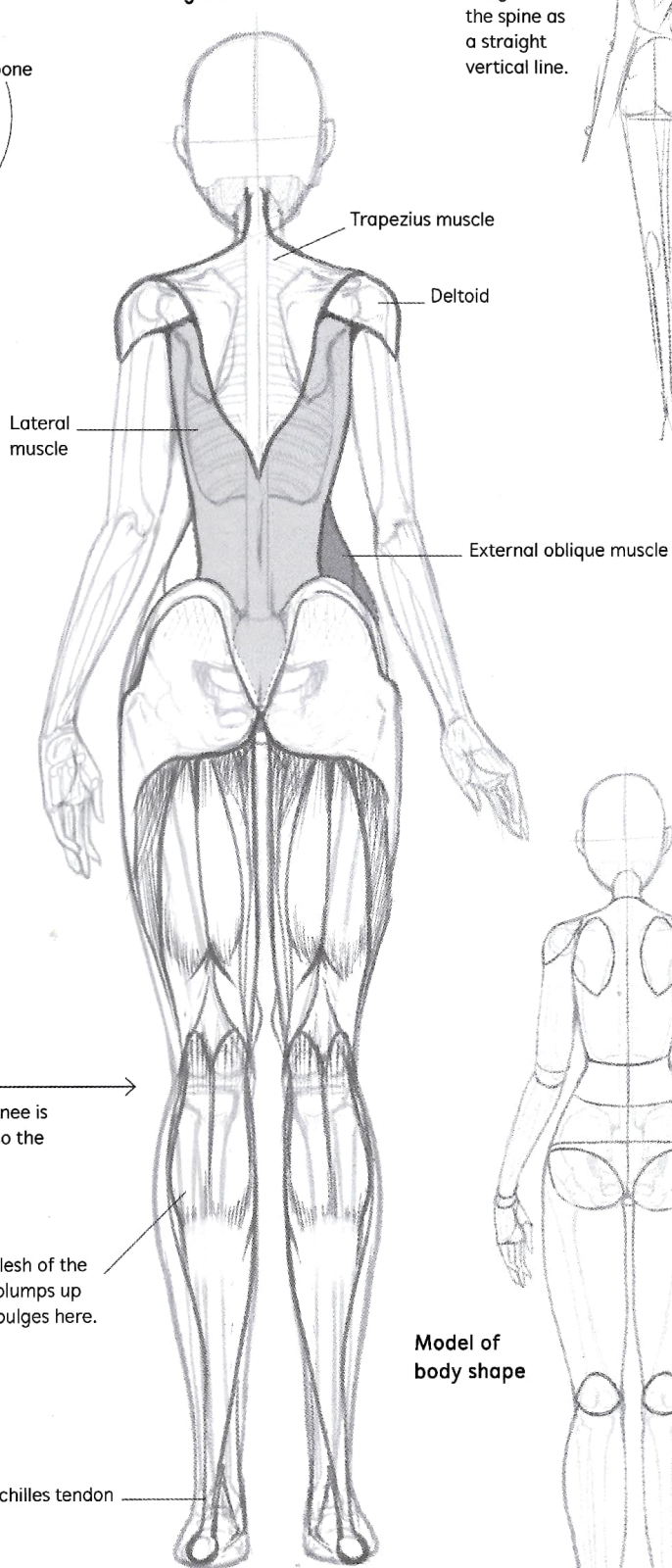
Body guide



Simplified skeleton



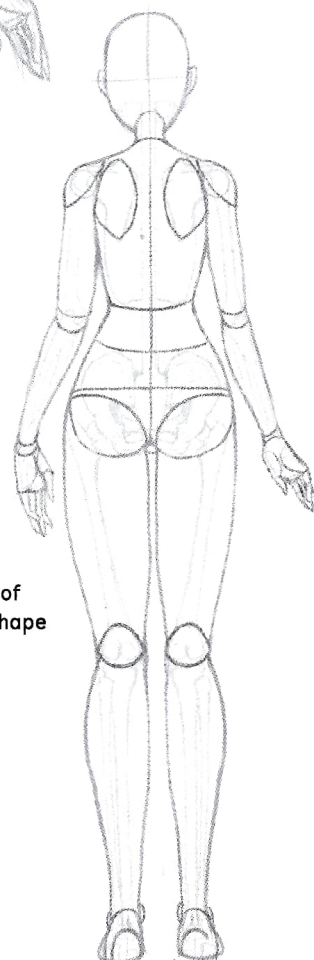
Muscle guide



Imagine the spine as a straight vertical line.



Model of body shape

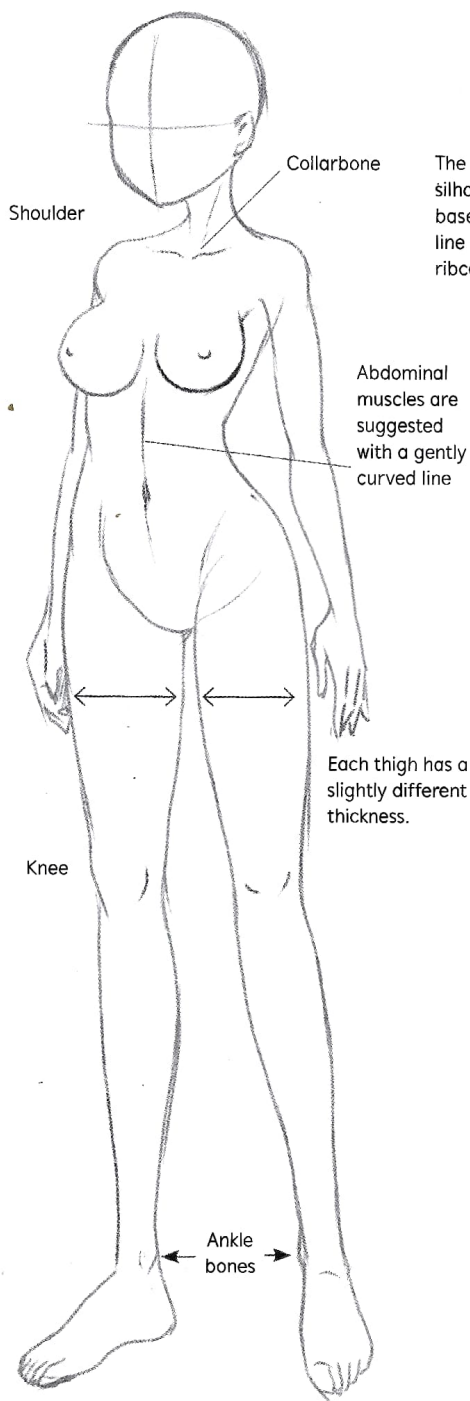


3D THREE-QUARTER VIEW

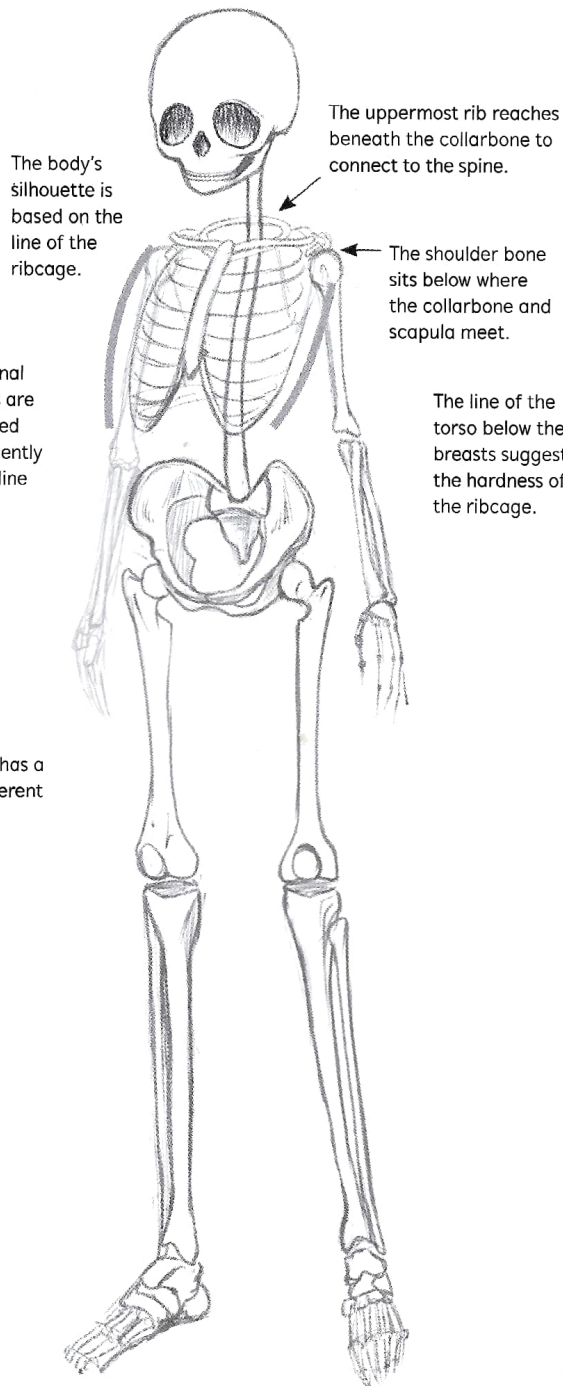
Three-quarter view front

In this view, the key bones to draw carefully are the collarbones, ribcage, elbow, knee and ankle. And the key muscles are shoulders, breasts, abdomen, waist, and thigh.

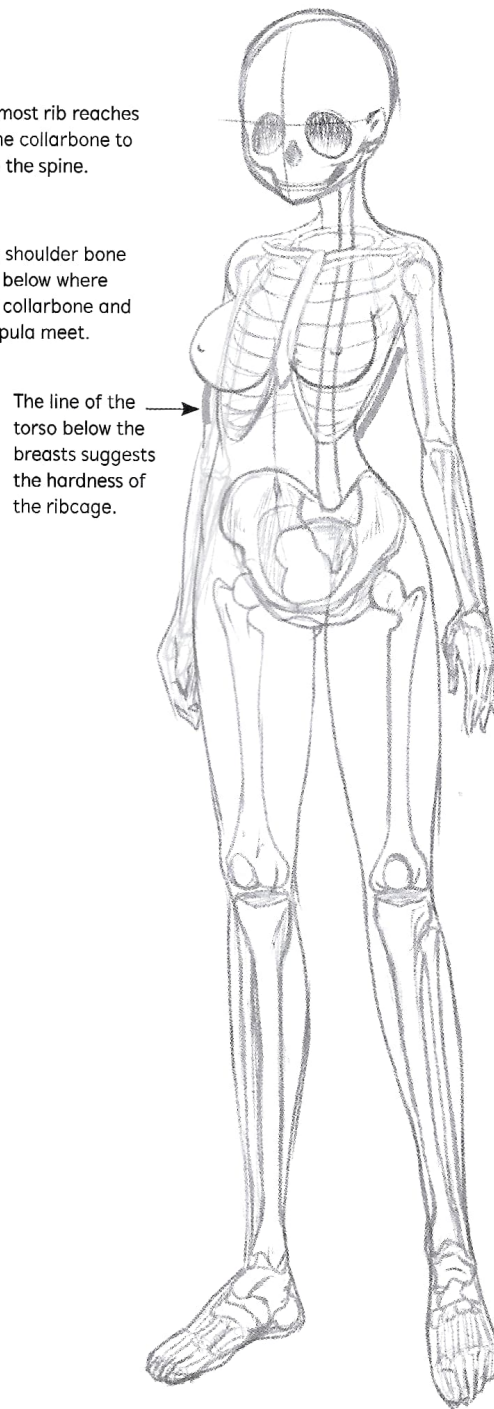
Body guide



Simplified skeleton



Transparent view



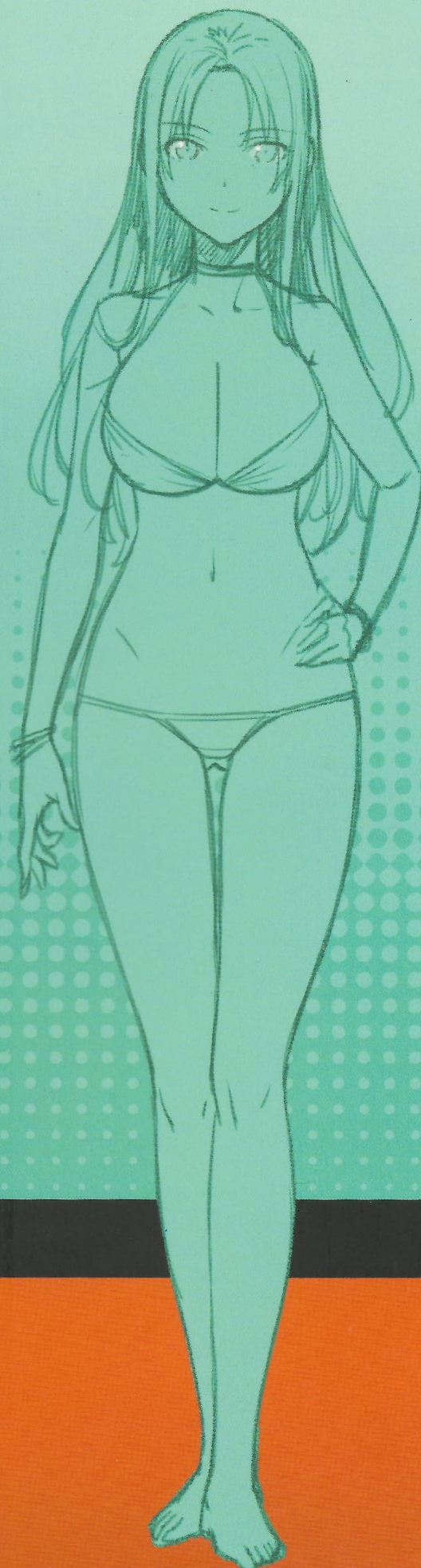
Drawing a character's torso from the side gives it depth and three-dimensionality.

**MOST FIGURE DRAWING BOOKS
tend to avoid anything remotely
sensual, let alone risqué or
provocative. That's not this book!**

Intended for both experienced and beginner manga, hentai and comic book artists, *Drawing the Female Figure* will teach you the tricks of the trade when it comes to creating female characters with serious sex appeal.

Learn how to master a shapely figure, add personality, gesture and movement, and accurately portray the special characteristics of the female form. Annotated drawings – from sketches to finished designs – and detailed instructions from a master manga illustrator explain step by step how to draw the body, face, hairstyles, underwear, cleavage, boobs, and much more. You'll also learn how to create a variety of different poses and angles for your characters.

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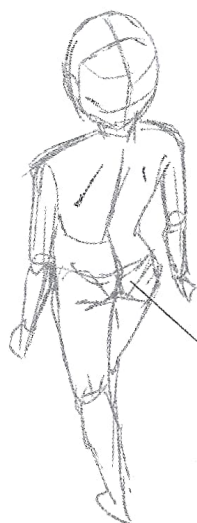
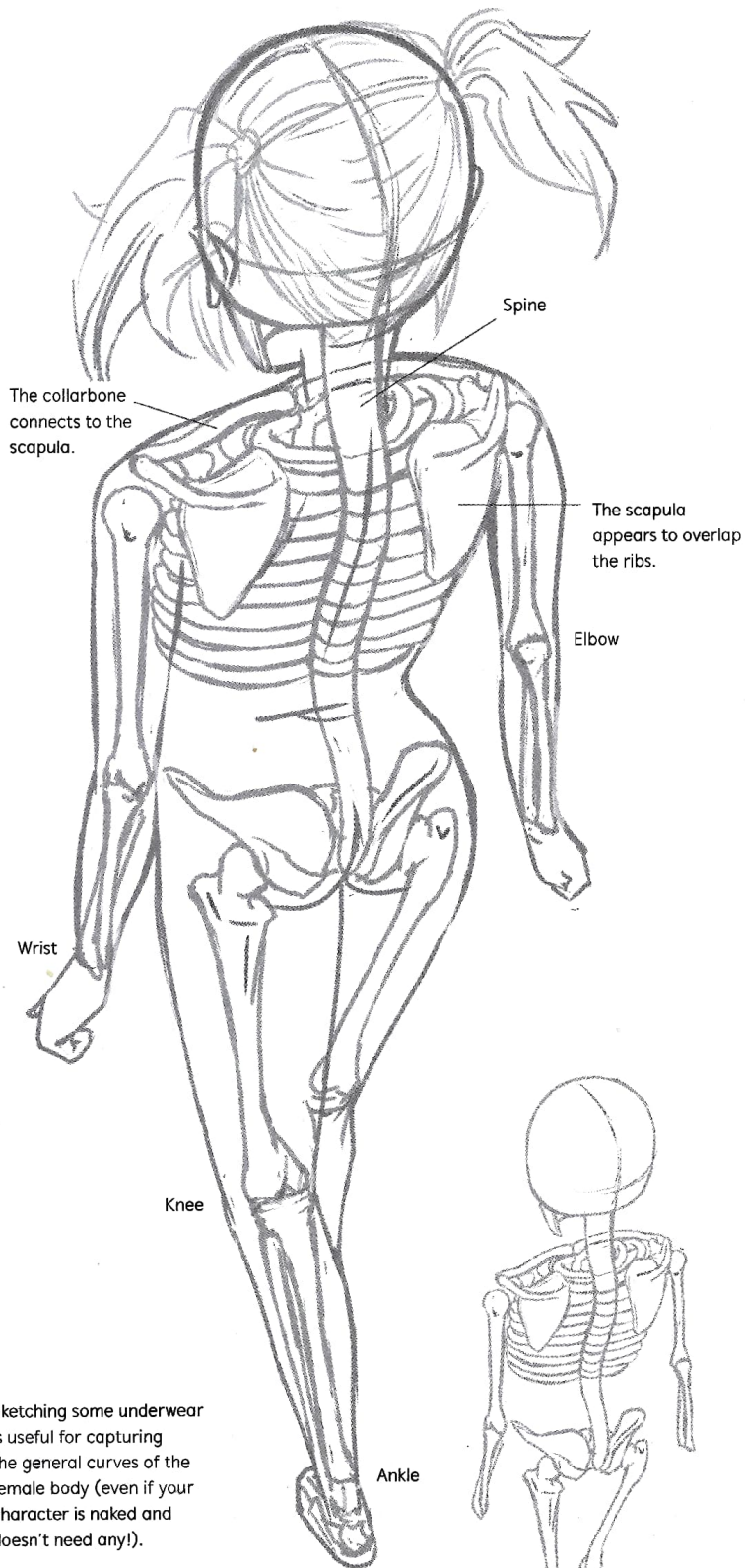
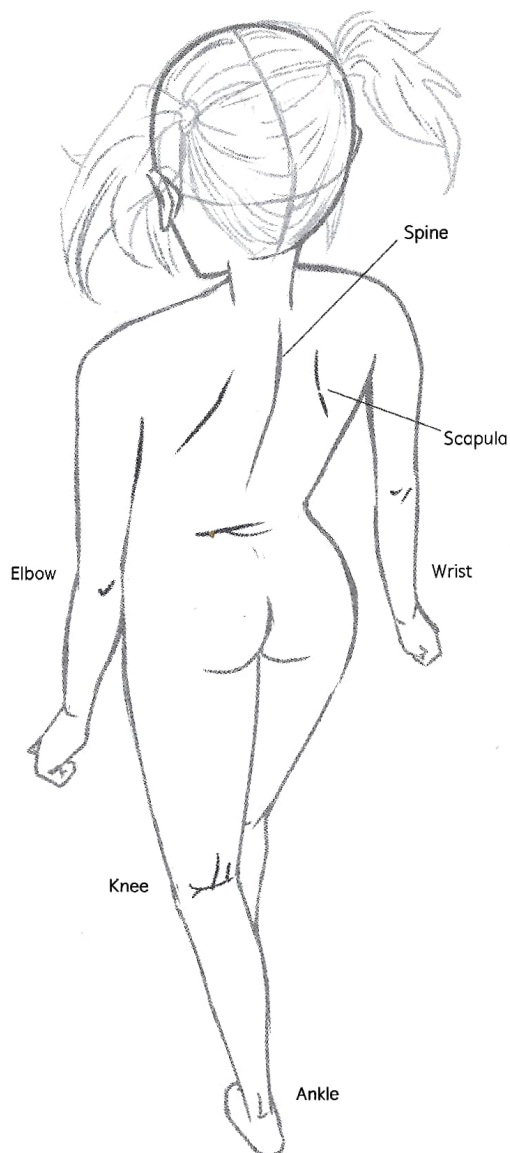
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Rear view (slightly high angle)

In drawings of a character seen from behind, the spine, scapula and elbow are visible. The wrist, back of the knee, ankle and so on are often simplified to a line that hints at the presence of the joint.



Sketching some underwear is useful for capturing the general curves of the female body (even if your character is naked and doesn't need any!).

Draw a basic outline based on a high-angle view. Loosely capture the shape of the entire body, and then indicate the joints and flesh out the figure.

Tidy up the outline to create a cleaner silhouette. Include simplified drawings of the elbow, wrist, knee and ankle joints.

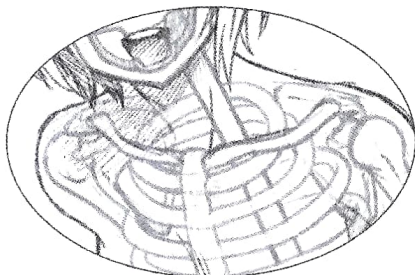


The simplified skeleton with hands, ribs and part of the legs omitted.

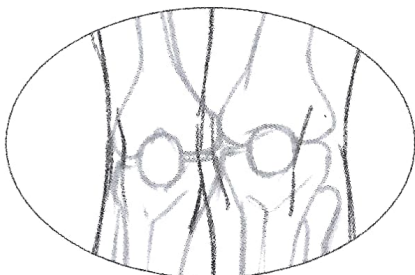
DRAWING VISIBLE BONES AND JOINTS

Bones of the entire body

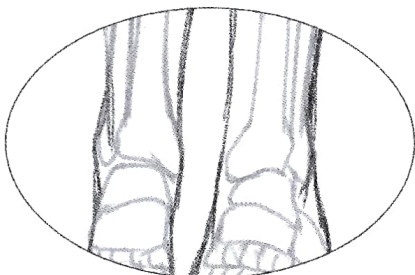
● Front (standard angle)



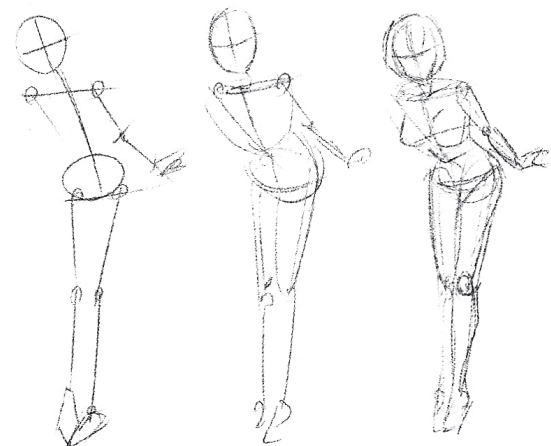
Collarbones



Knee joints



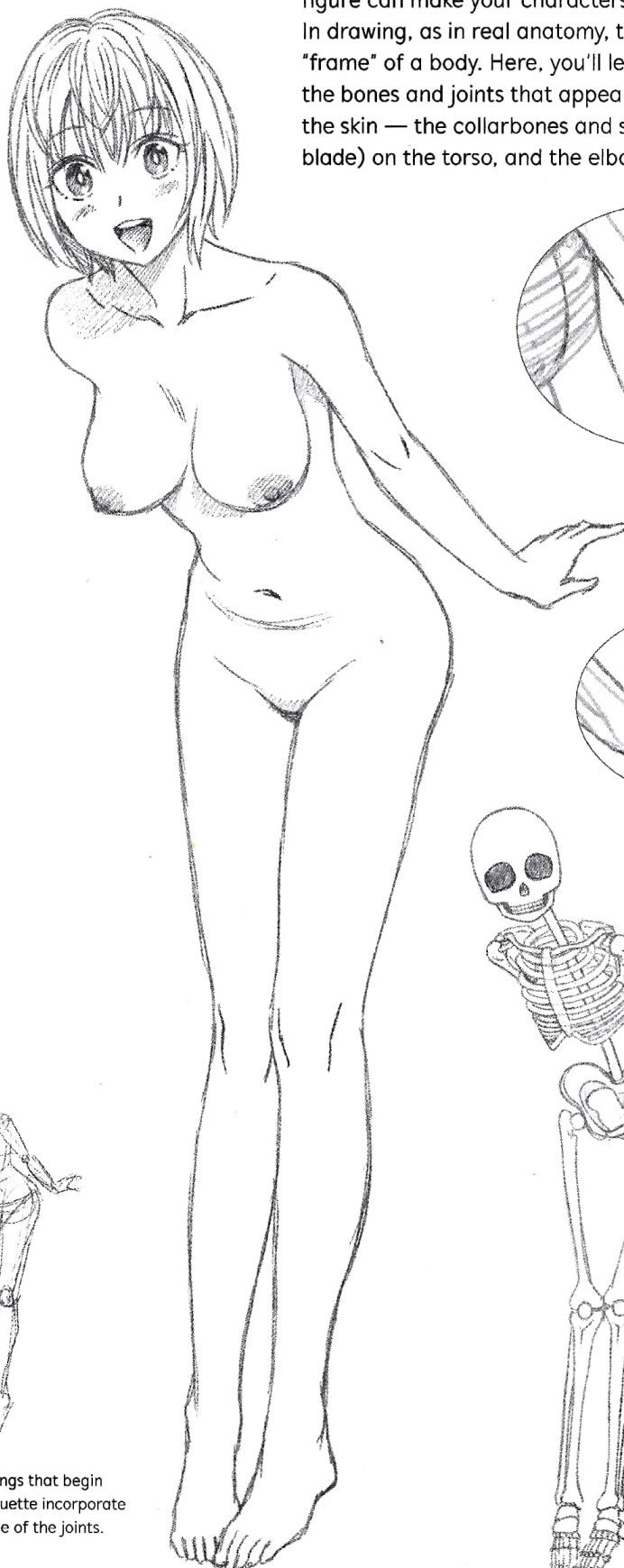
Ankle joints



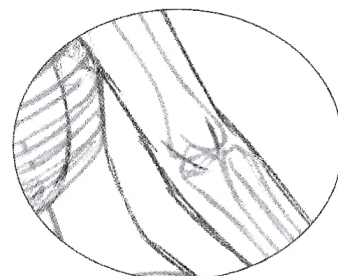
This "wire frame" basic outline is the foundation of the drawing process.

Now we're fleshing out the figure.

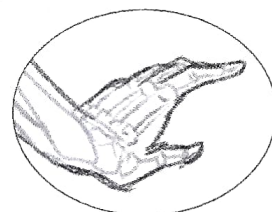
Even drawings that begin with a silhouette incorporate a knowledge of the joints.



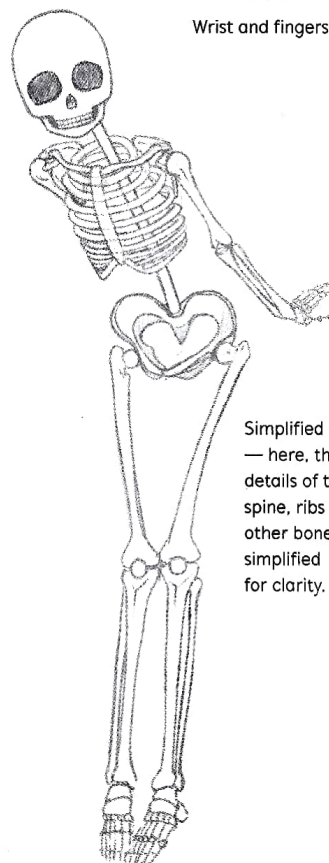
Becoming aware of the contrast between the hard lines of bones and joints and soft skin in the female figure can make your characters more attractive. In drawing, as in real anatomy, the bones build the "frame" of a body. Here, you'll learn how to draw the bones and joints that appear on the surface of the skin — the collarbones and scapula (shoulder blade) on the torso, and the elbows and knees.



Elbow joint



Wrist and fingers

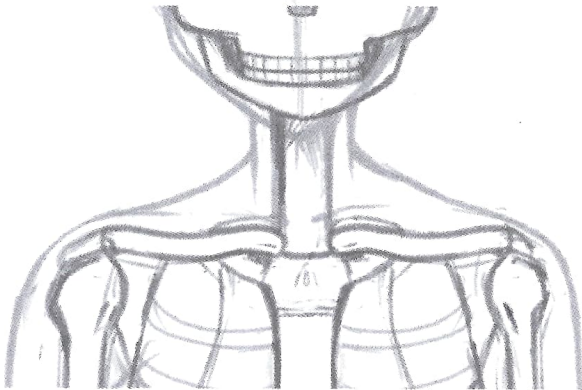


Simplified skeleton — here, the details of the spine, ribs and other bones are simplified for clarity.

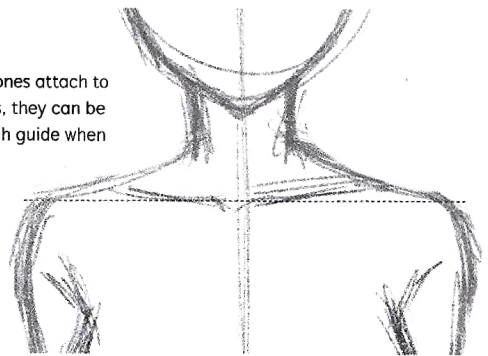
Bones of the upper body

In this section, you'll learn more about the joints and skeletal structure by studying poses that focus on the neck, shoulders and arms.

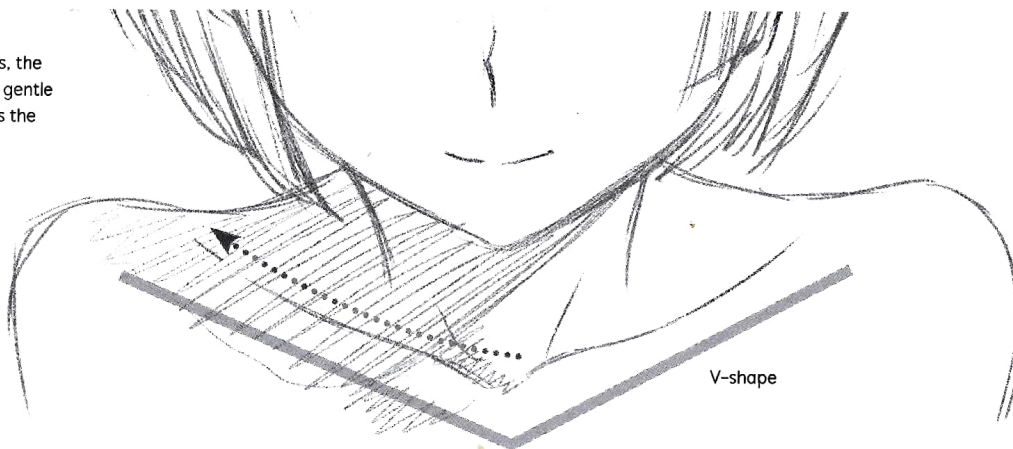
● Base of neck/collarbone



As the collarbones attach to both shoulders, they can be used as a rough guide when drawing them.



In high-angle drawings, the collarbones become a gentle curve pointing towards the shoulders.

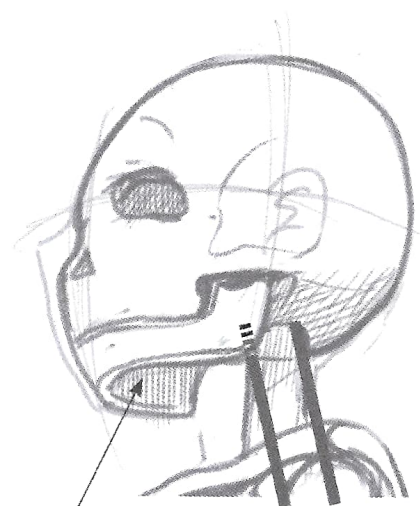


High-angle view in which character has slightly raised shoulders

● The jaw



The outline of the tip of the chin is a gentle curve.



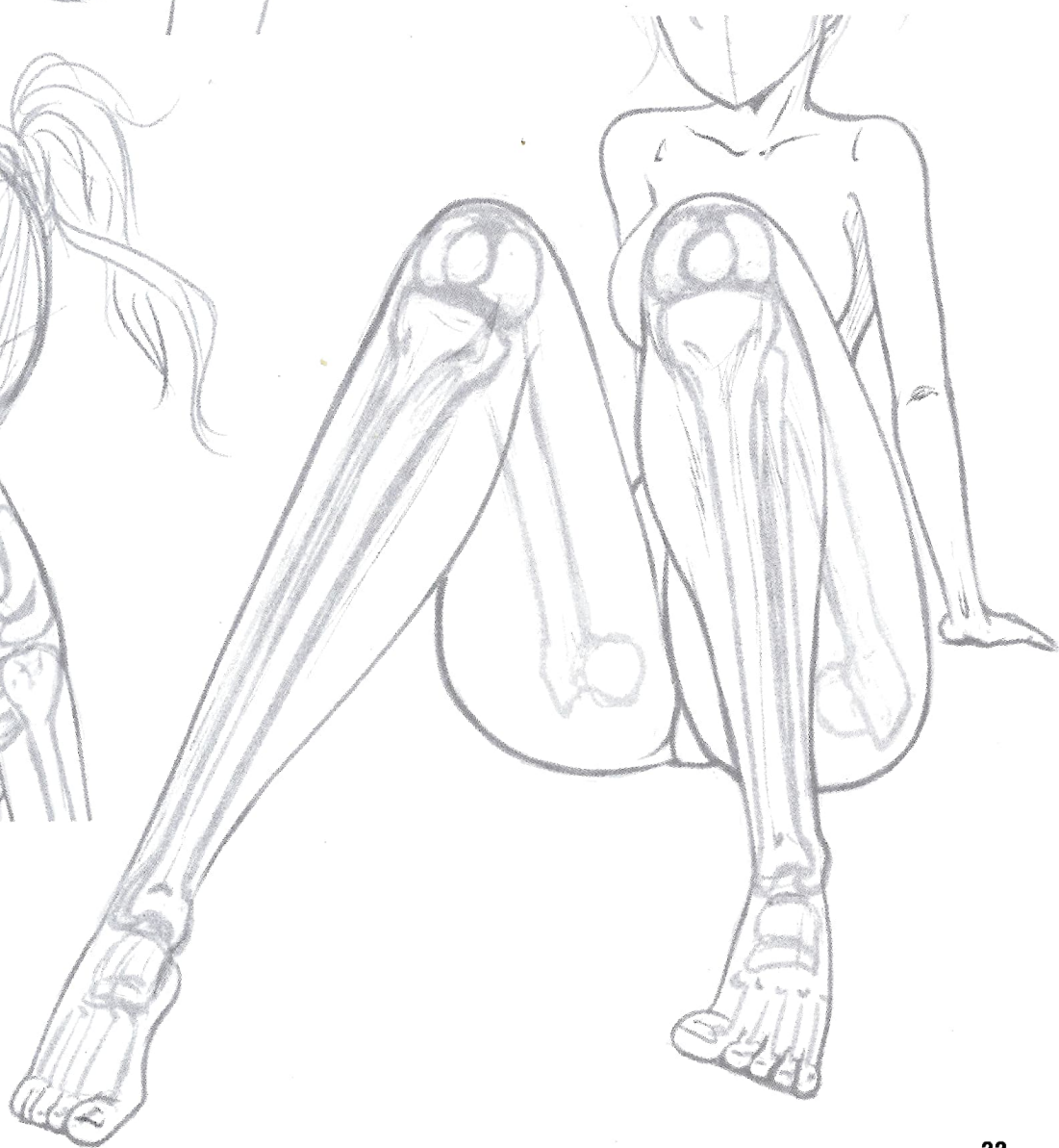
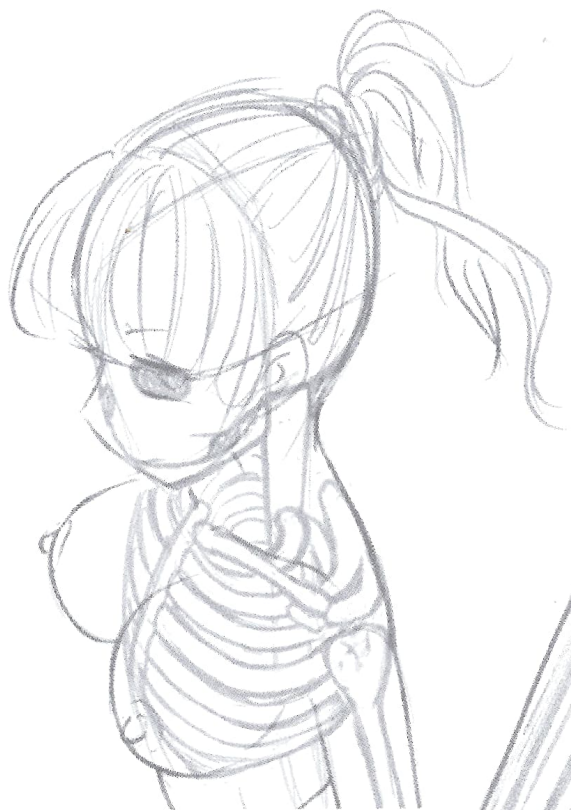
The underside of the lower jaw bone is hollow, but the area is surprisingly supple when it's covered in flesh.



2

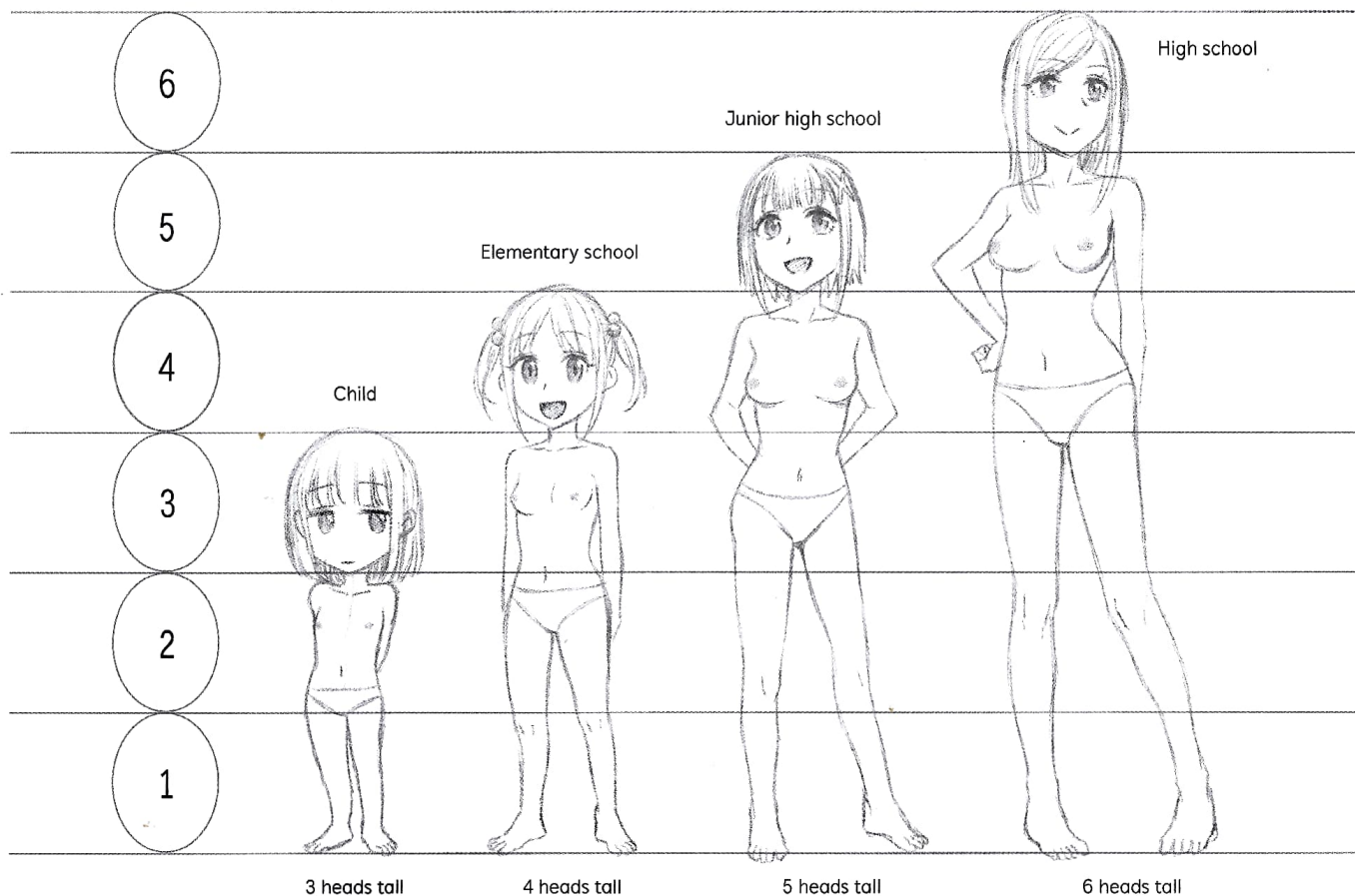
CHAPTER 2

Using a simplified skeleton
in drawings

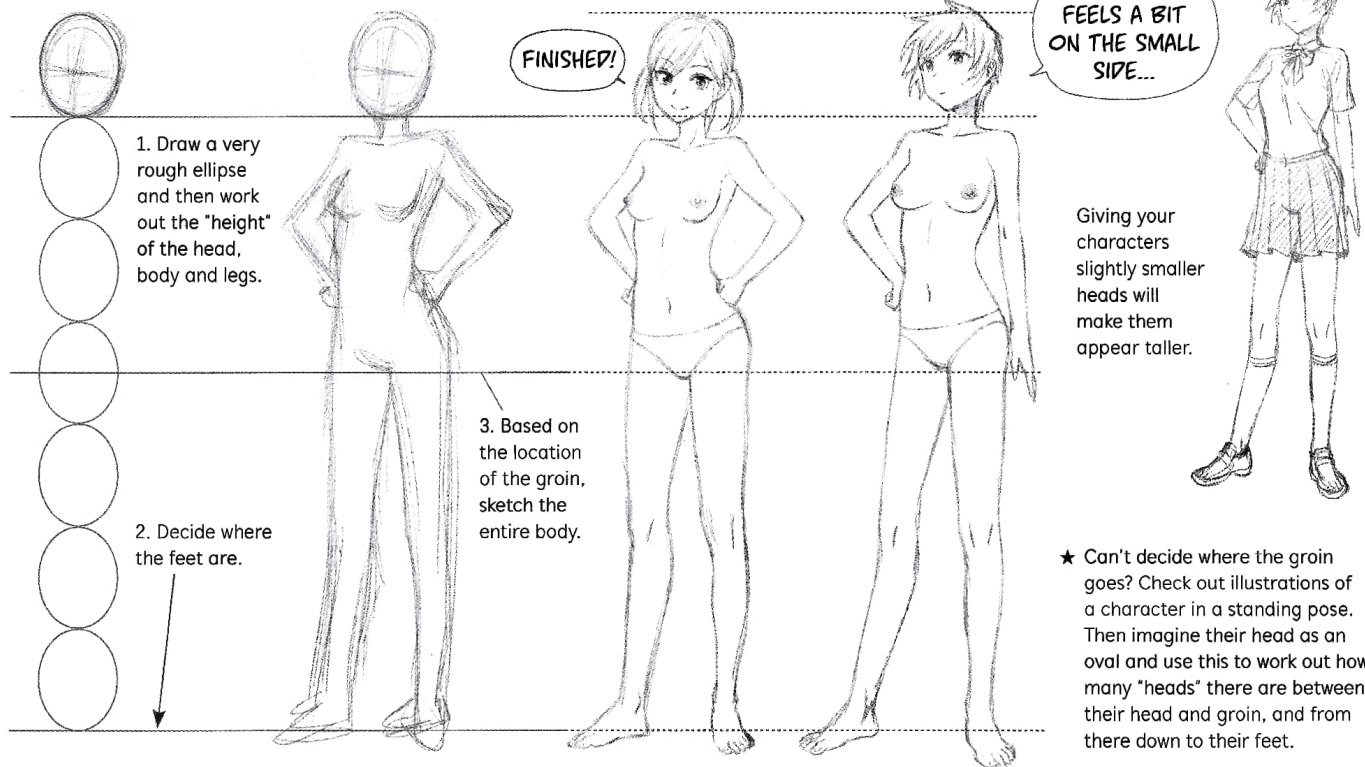


The heads tall ratio and height

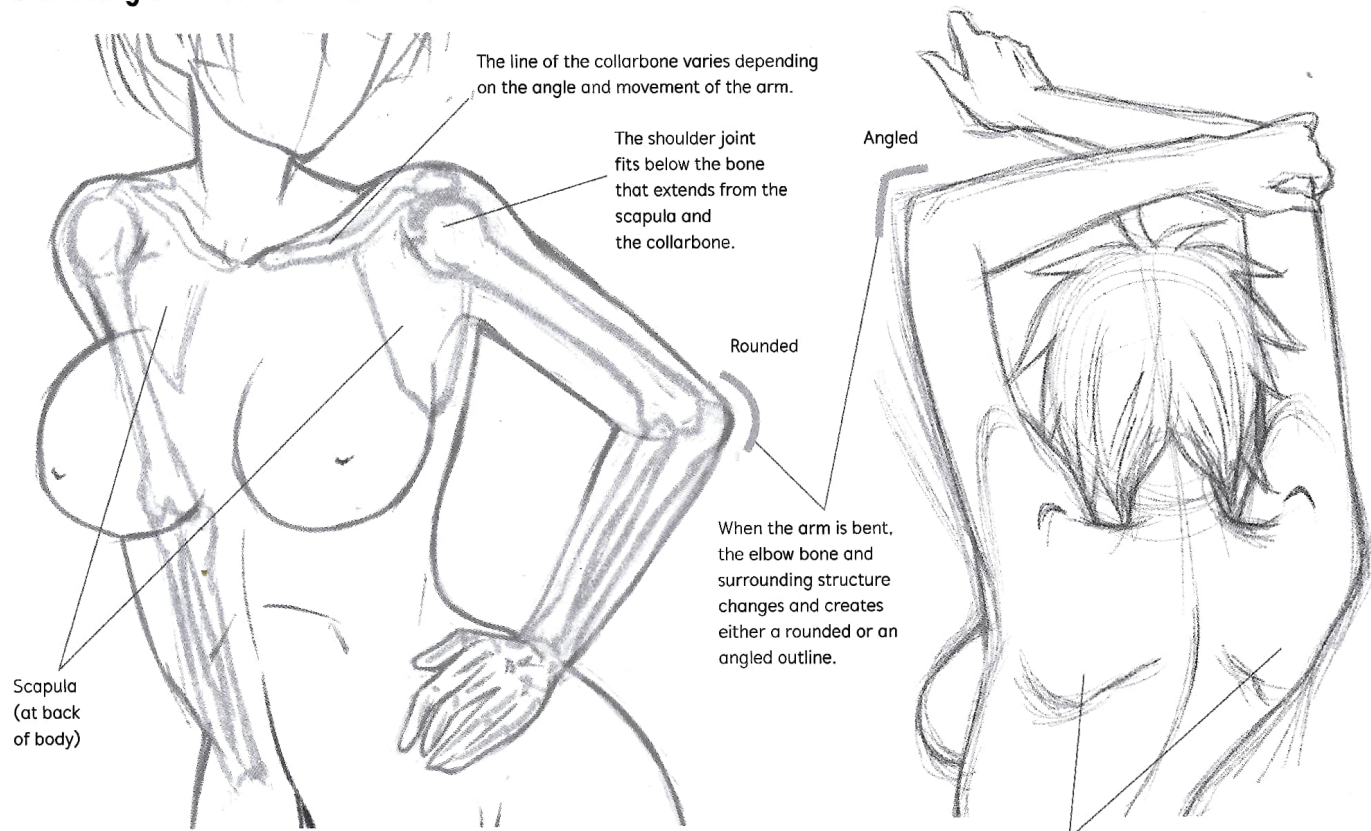
When you want to draw young or childlike characters, make their heads bigger (i.e. their heads tall ratio lower), and for older characters make their heads smaller (i.e. their heads tall ratio higher). As you can see, characters with a low heads tall height (i.e. large face and head) seem childlike, while those with higher heads tall height (small face and head) seem older. The amount of hair a character has also changes the size of their head and the impression they make. In the image below, all the characters have the same-sized head but are distinguished by the length of their body and limbs.



● Drawing process

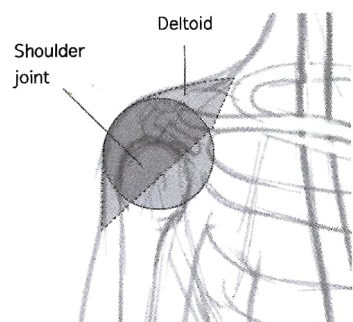


● Drawing arm and shoulder movement

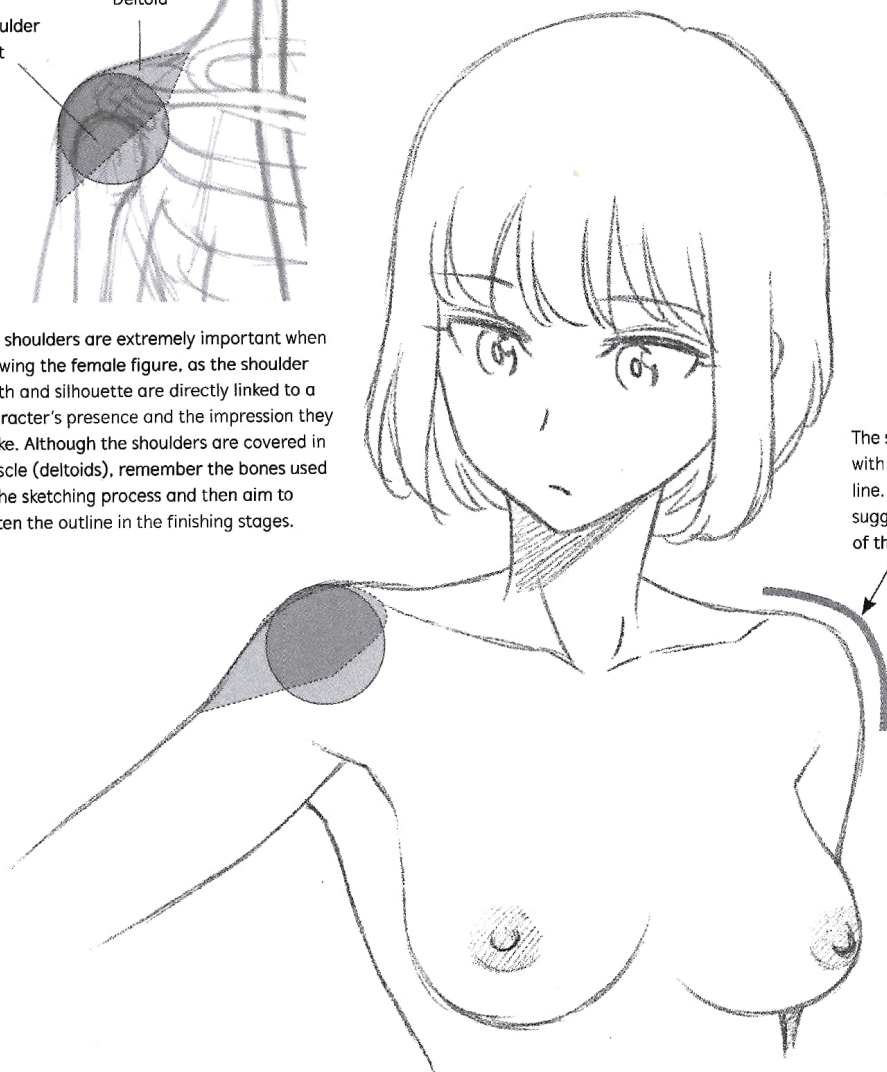


Drawing the scapula gives the back depth and presence.

● Hand and wrist



The shoulders are extremely important when drawing the female figure, as the shoulder width and silhouette are directly linked to a character's presence and the impression they make. Although the shoulders are covered in muscle (deltoids), remember the bones used in the sketching process and then aim to soften the outline in the finishing stages.



The shoulder is drawn with a graceful line. However, it still suggests the hardness of the bone beneath.



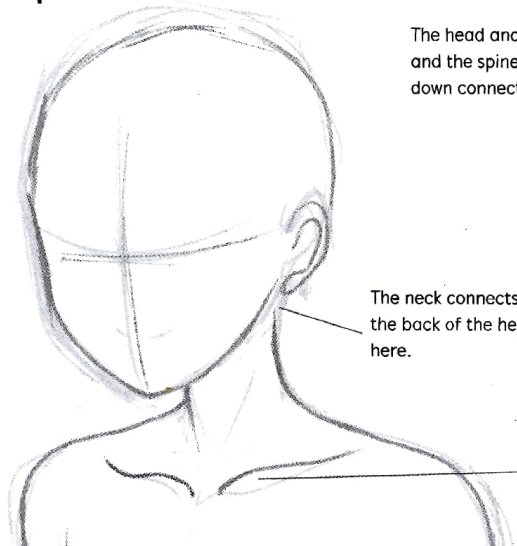
The curve of the bone in the wrist joint is visible on the outline (the little finger, or pinkie, side of the hand).

THE HEAD, NECK AND TORSO

Connection of the neck and torso

Now let's look at the connection between the head, neck and torso and learn how to draw them.

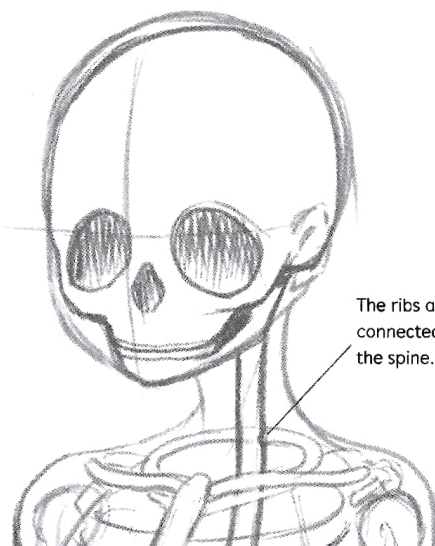
● Three-quarter view



The head and neck are connected by the skull and the spine, while the torso from the neck down connects to the ribs (thorax).

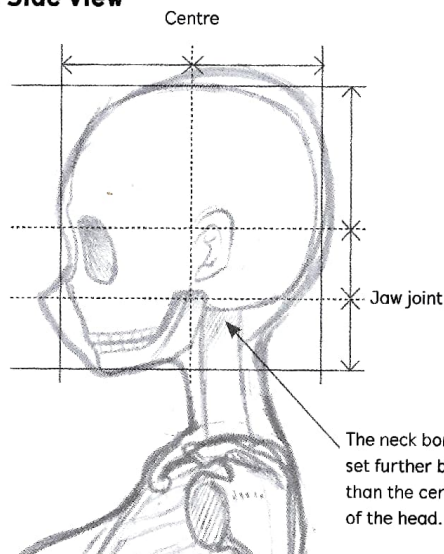
The neck connects to the back of the head here.

The collarbones are indicated by the bumps of the bones beneath the skin.



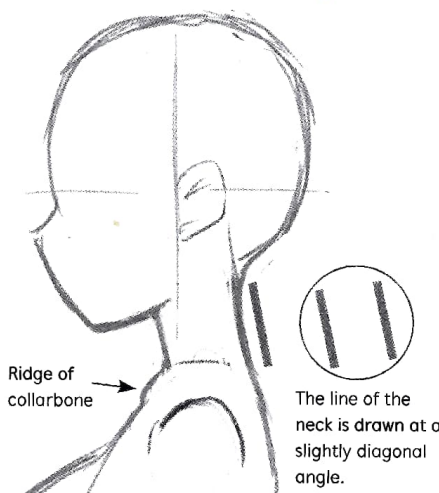
The ribs are connected to the spine.

● Side view



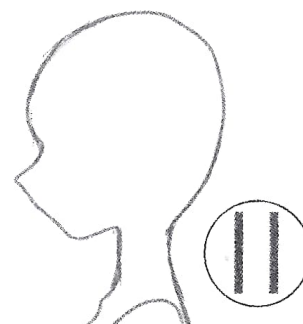
Centre

The neck bone is set further back than the centre line of the head.



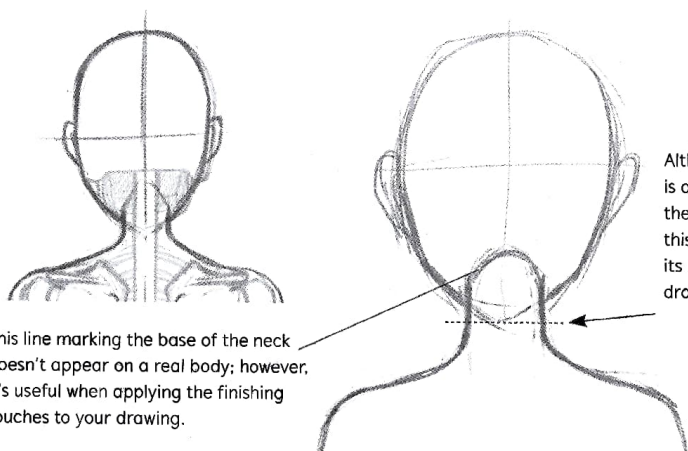
Ridge of collarbone

The line of the neck is drawn at a slightly diagonal angle.



If you draw the neck vertically in this view, be aware that your character will look strange.

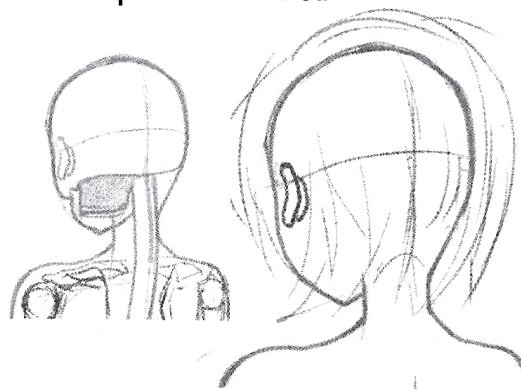
● Rear view



This line marking the base of the neck doesn't appear on a real body; however, it's useful when applying the finishing touches to your drawing.

Although the jaw is obscured by the neck from this angle, note its location when drawing the head.

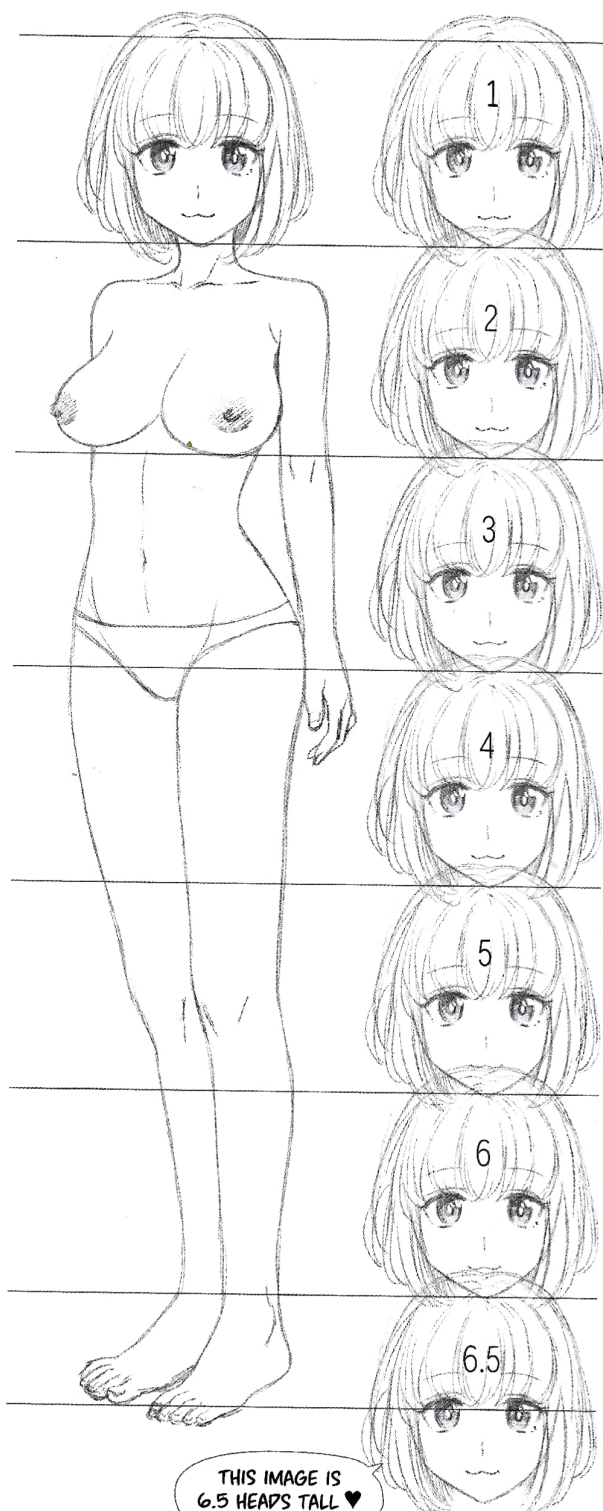
● Three-quarter rear view



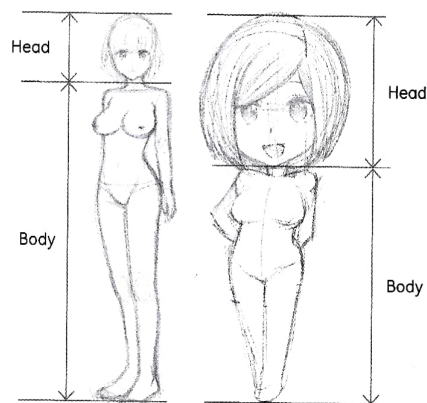
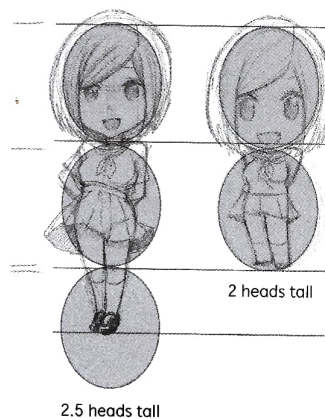
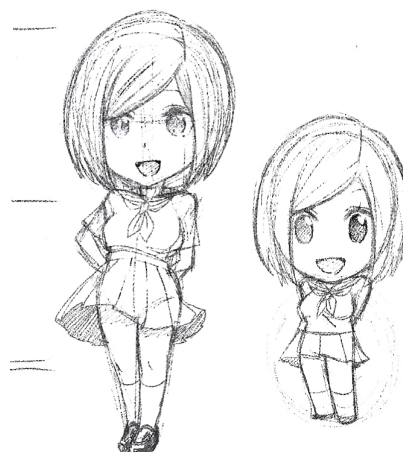
Drawing the neck straight creates good posture and the impression that the character is facing forwards.

The heads tall ratio

As we've seen, the scale of a character's body, arms and legs can be determined by the width and length of their head. In the same way, a character's height is expressed as how many "heads tall" they are.



Typical *chibi* character

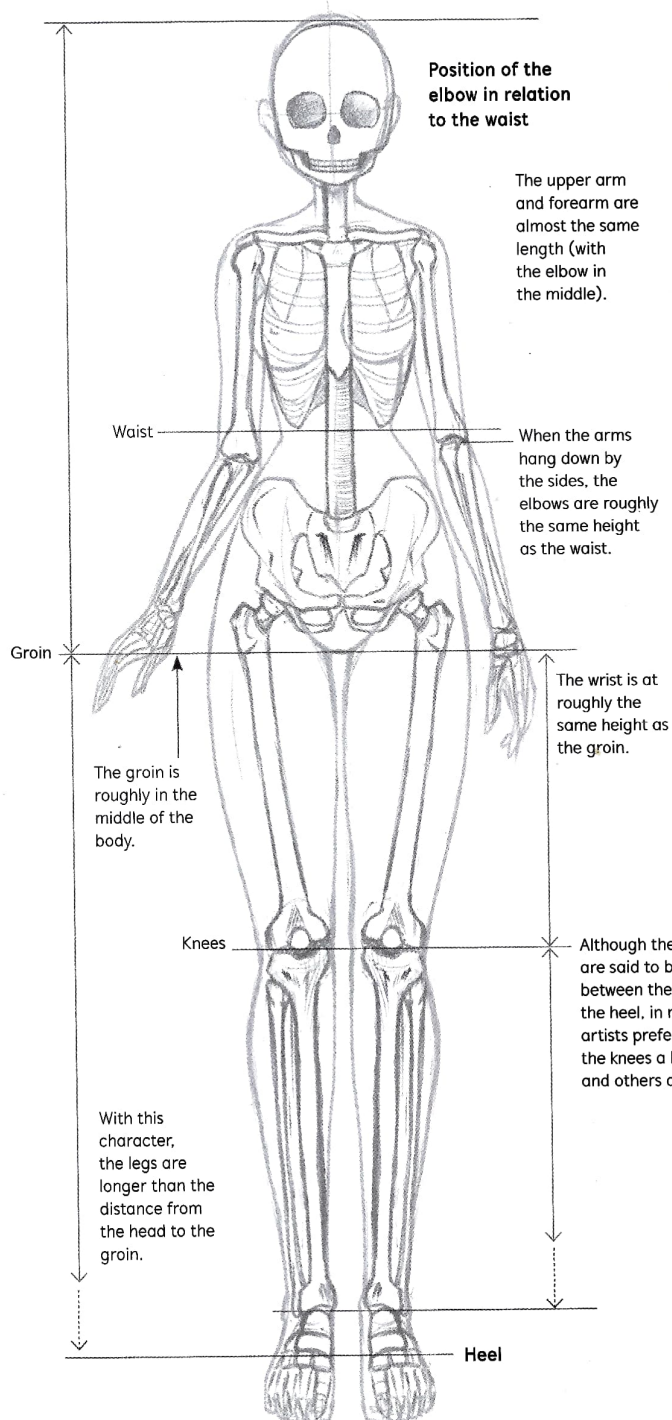


A character with a high heads tall ratio (for example, 7 or 8 heads) will have a small head, while one with a low ratio (2 or 3) will have a larger head.

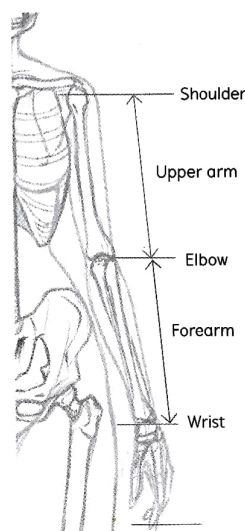
BALANCING THE BODY'S PROPORTIONS

Length of body parts

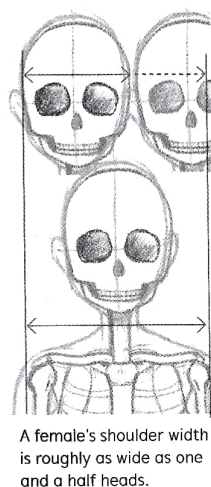
Now we're going to study the location and length of body parts and the 'heads tall' ratio. While these guidelines may vary depending on a character's idiosyncrasies or an artist's preference, they're considered the foundation of balancing the proportions of the human body.



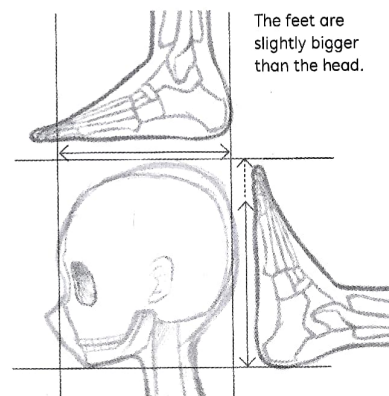
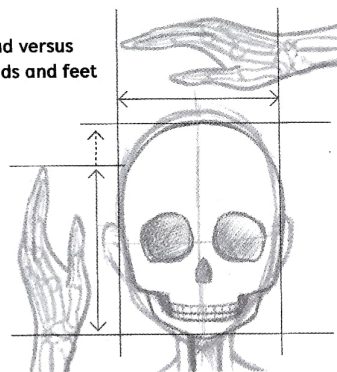
Shoulder-elbow-wrist



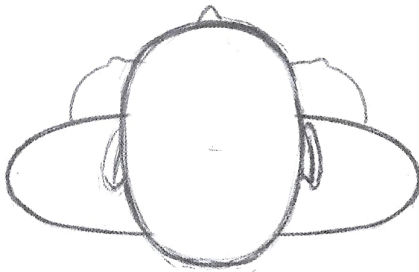
Shoulder width



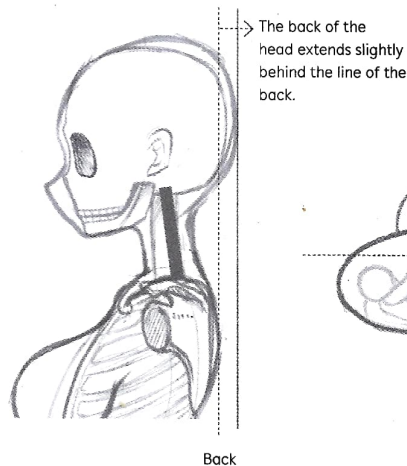
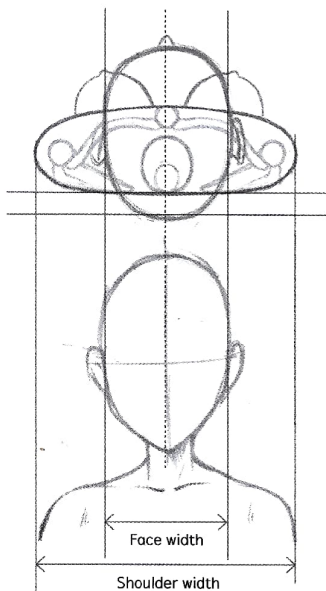
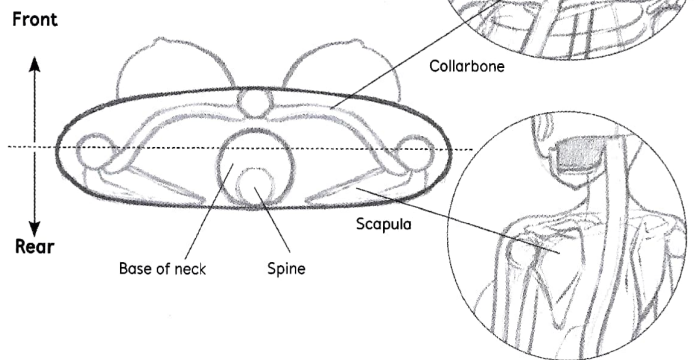
Head versus hands and feet



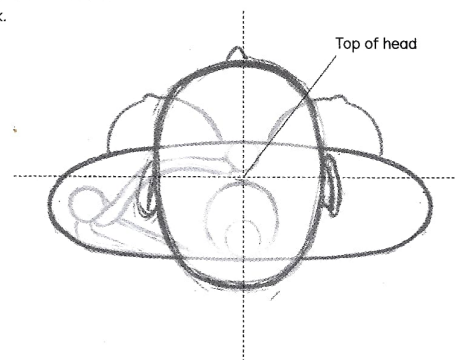
View from above



● Schematic diagram (from above)



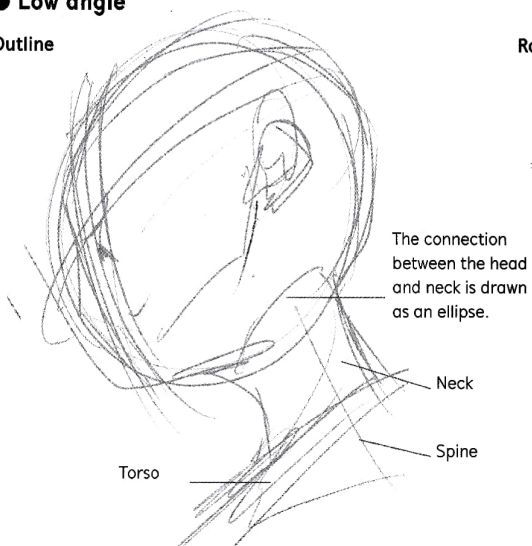
Transparent view



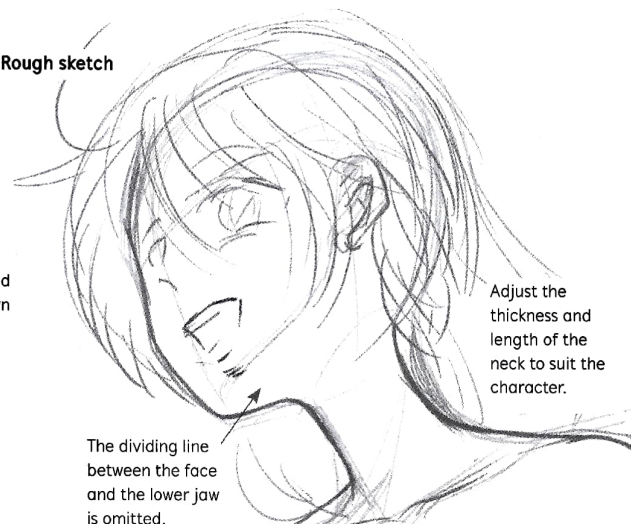
Drawing the connection between head, neck and torso

● Low angle

Outline



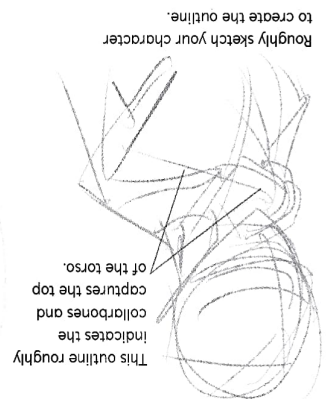
Rough sketch



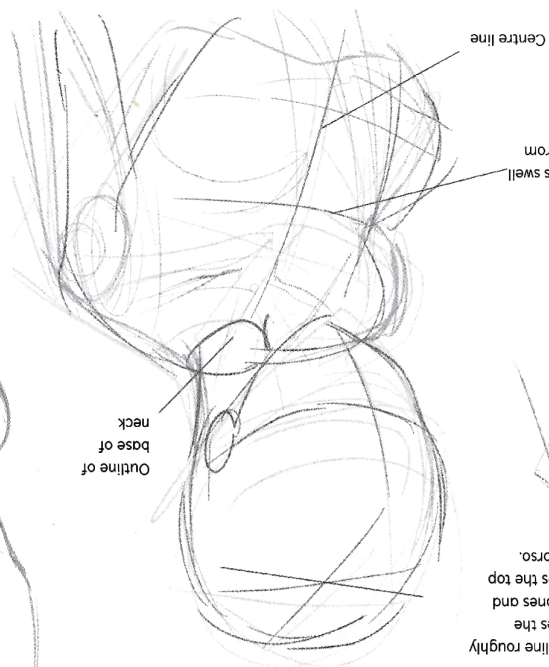
● High angle

Front view

Draw a basic outline that captures the torso down to the back, then balance the proportions of the head and shoulder width.

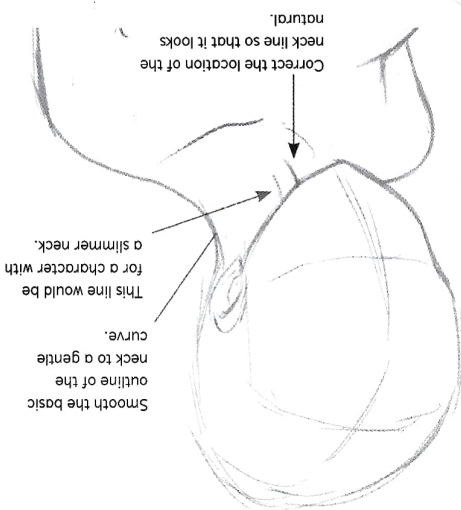


Roughly sketch your character to create the outline.



The breasts swell outwards from this line.

Centre line



Smooth the basic outline of the neck to a gentle curve.
This line would be for a character with a slender neck.

Correct the location of the neck line so that it looks natural.



Adding hair, eyes and nose to a character can sometimes distract from a neck that's been drawn too thinly.

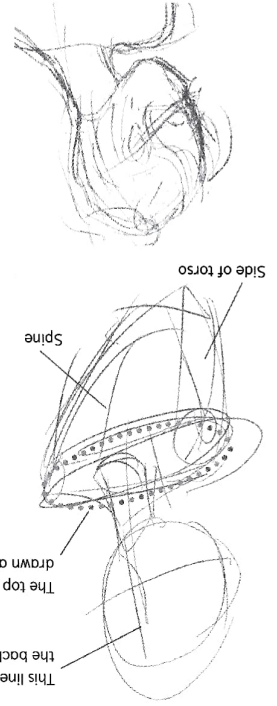
Rear view

This line determines the centre of the back of the head.

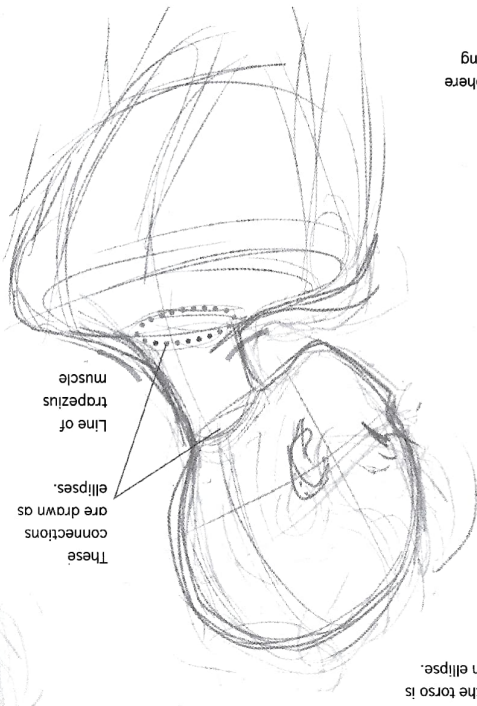
The top of the torso is drawn as an ellipse.

Spine

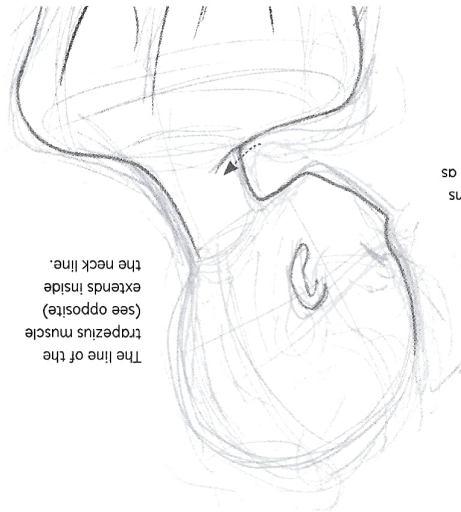
Side of torso



If you capture some mood or atmosphere in a rough sketch, it can be the starting point for a drawing.



Line of trapezius muscle
These connections are drawn as ellipses.
Line of trapezius muscle

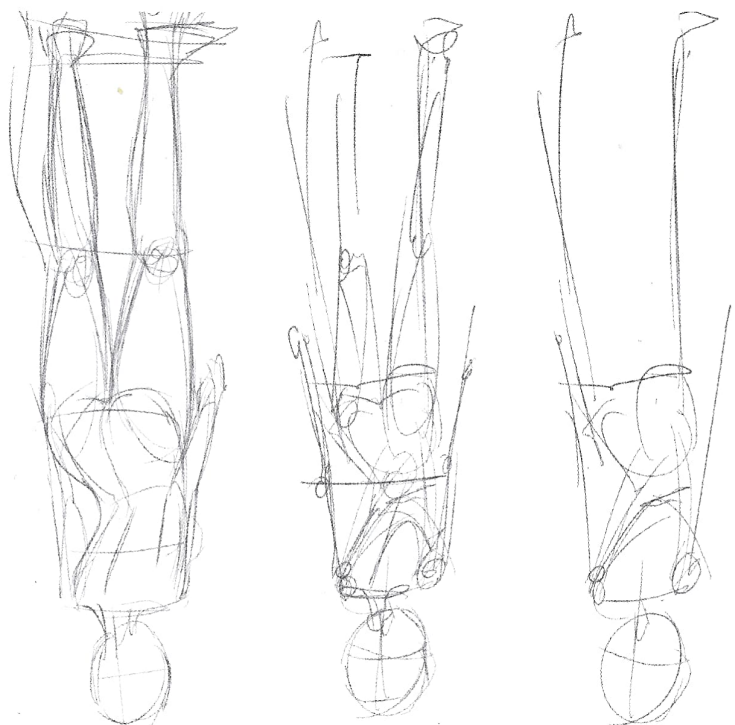


The line of the trapezius muscle extends inside (see opposite)

Finished drawing

Drawing process

How to progress your drawing from a basic outline.

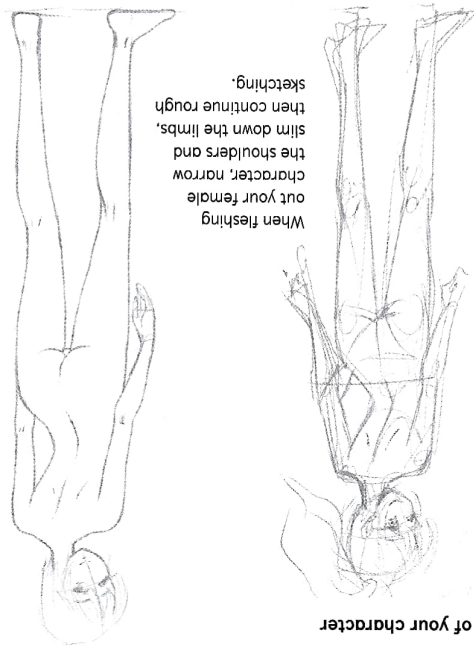


Basic outline: draw simplified shapes and lines to suggest the character's pose.

Draw the shape of body parts and indicate the location of the joints.

Now draw muscle over this frame outline.

● **Streamlining the outline of your character**



When fleshing out your female character, narrow the shoulders and slim down the limbs, then continue rough sketching.

Change the head so that she's looking over her shoulder.

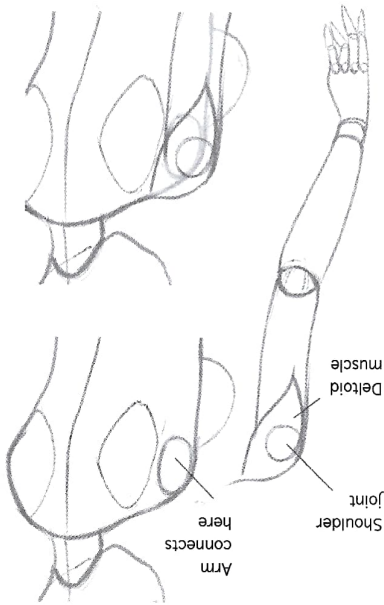
Once you've drawn over your outline clearly, the illustration is finished.

Rough sketch as above.

Model of body shape



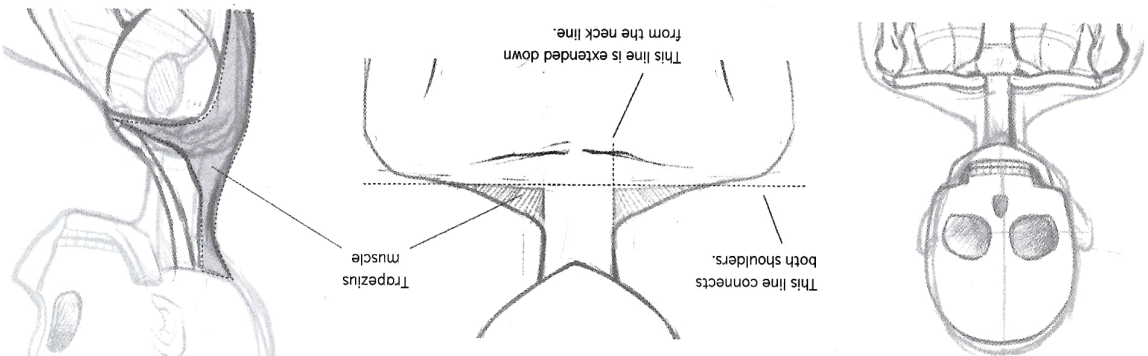
How to attach the upper arm



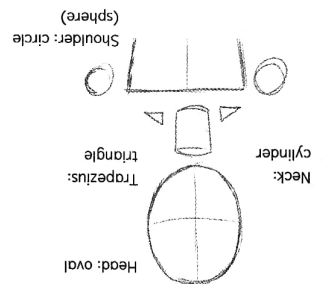
Draw the upper arm by first drawing the breast and torso; it will partially obstruct.

How the trapezius muscle shapes the neck

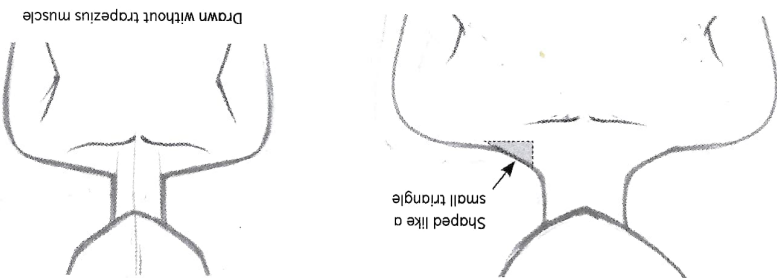
The trapezius muscle creates the smooth, curved line from the base of the neck to the shoulders.



Understanding the head and upper body with shapes

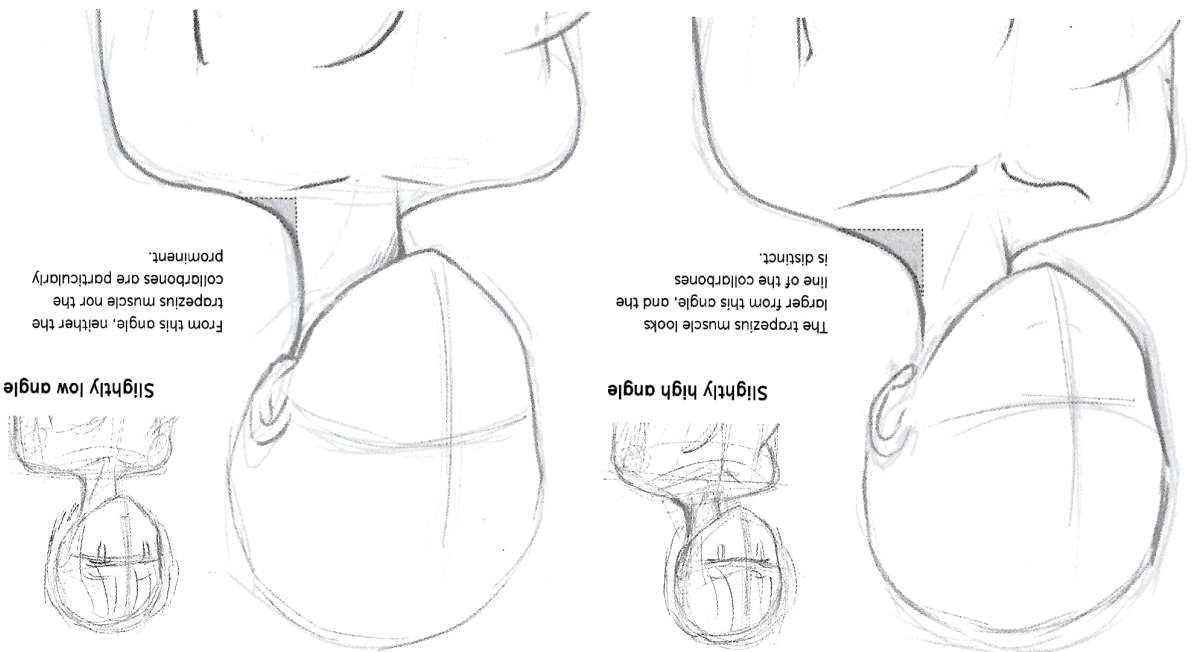


Shoulders slightly shrugged. The size and thickness of the trapezius muscle varies depending on the character design or setting.



Two versions of the "standard" angle

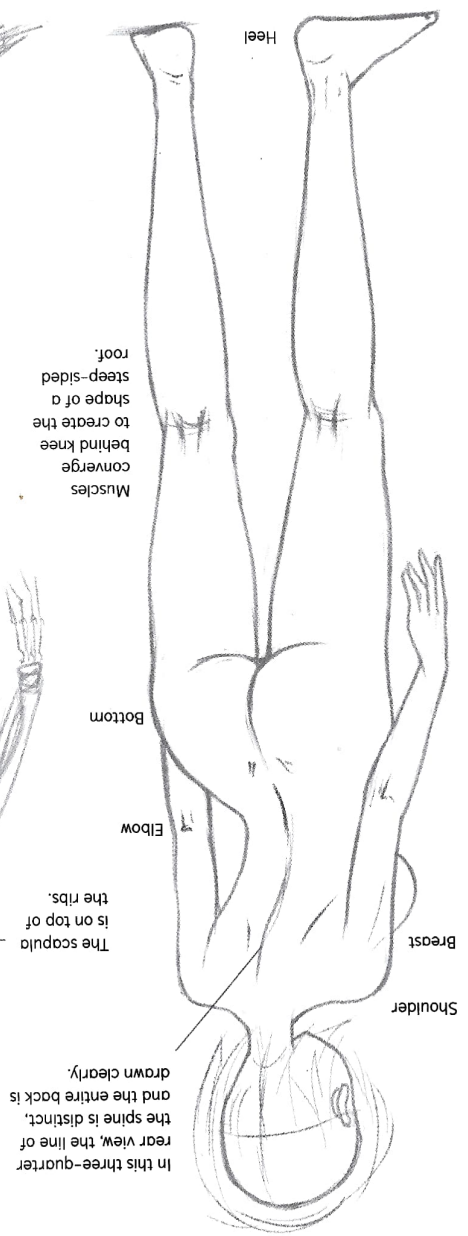
Drawing characters from a front-facing (or "standard") view but with a slightly high or low angle will create two different impressions. Even when you're drawing the same character in the same pose each time, the appearance of the trapezius muscle and collarbones (and the way you draw them) will differ.



Three-quarter view rear

The scapula, spine, knee and heel are the key muscles in this view; the muscles are shoulder, breast, bottom, rear of knee.

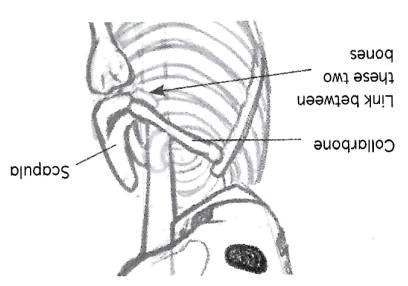
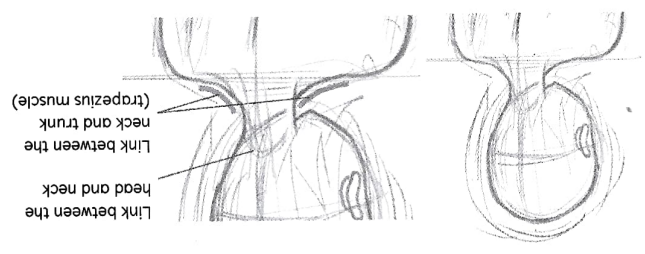
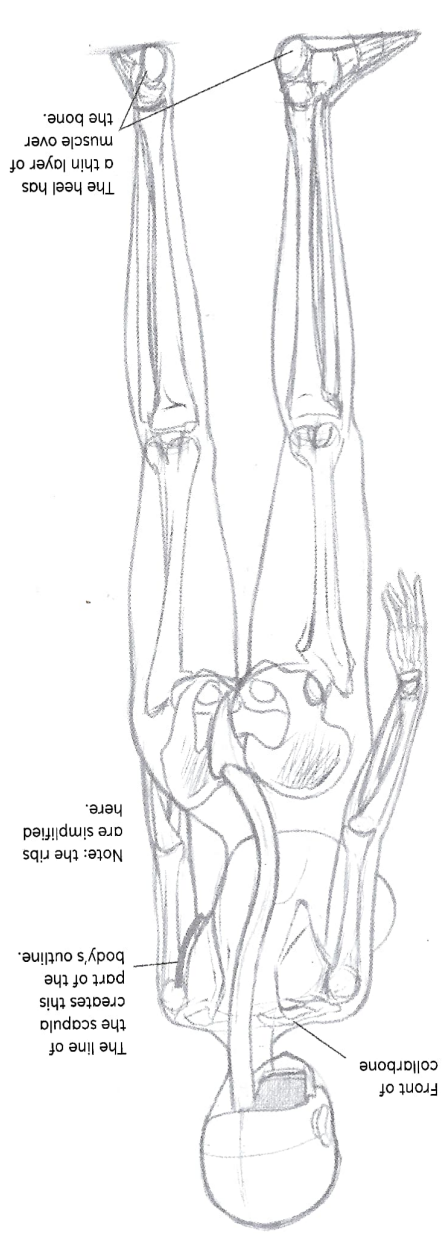
Body guide



Simplified skeleton

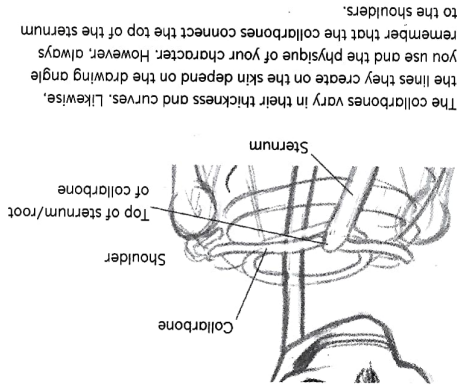


Transparent view

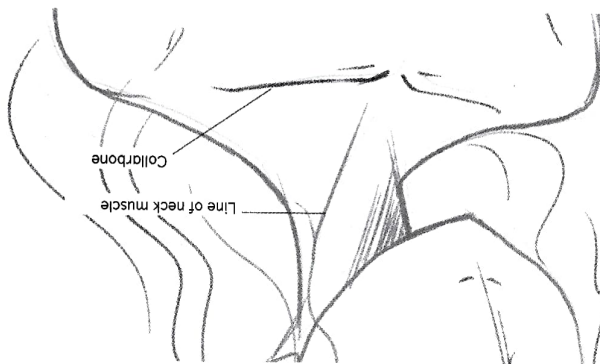


Neck muscles and collarbones

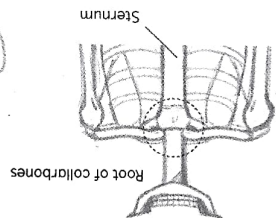
Capture the lines of the neck and the appearance of the two collarbones and see how movement affects them.



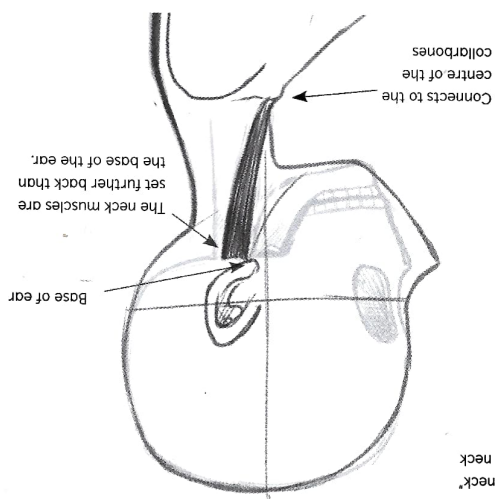
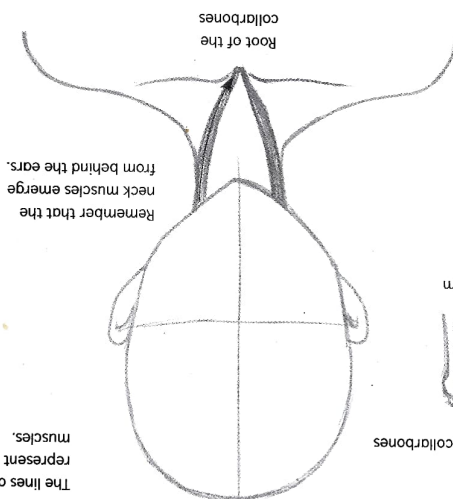
The collarbones vary in their thickness and curves. Likewise, the lines they create on the skin depend on the drawing angle you use and the physique of your character. However, always remember that the collarbones connect the top of the sternum to the shoulders.



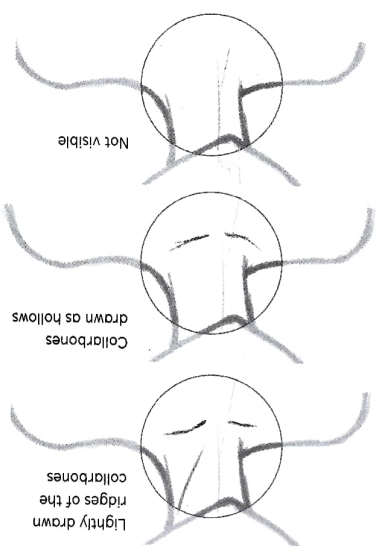
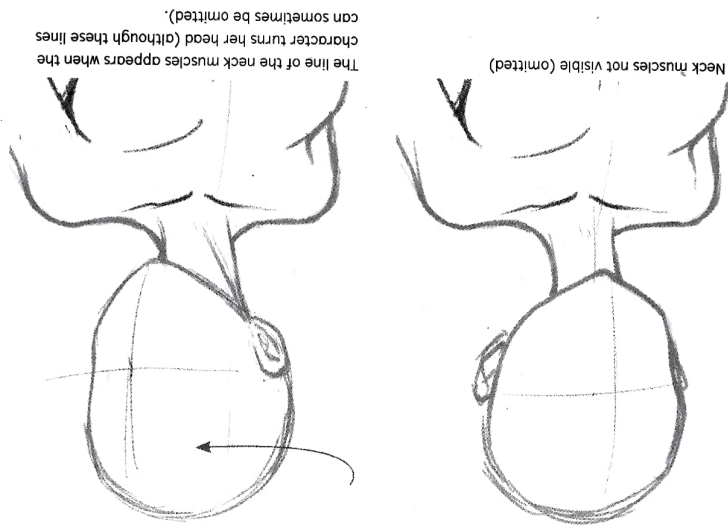
Neck muscles



The lines of the "neck" represent actual neck muscles.

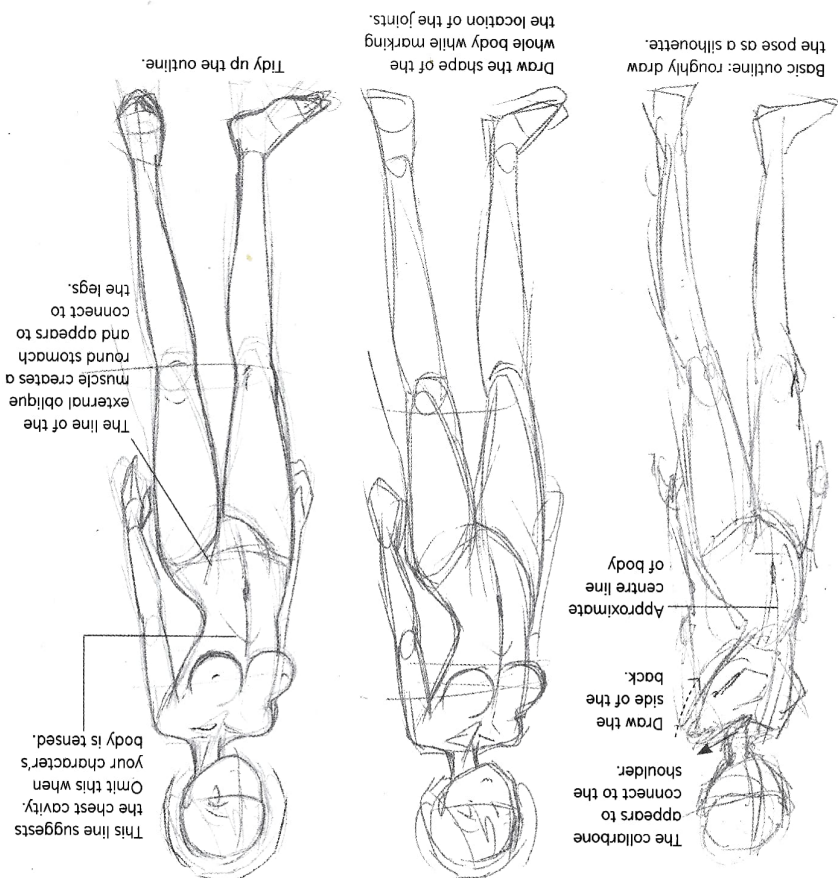


Turned head

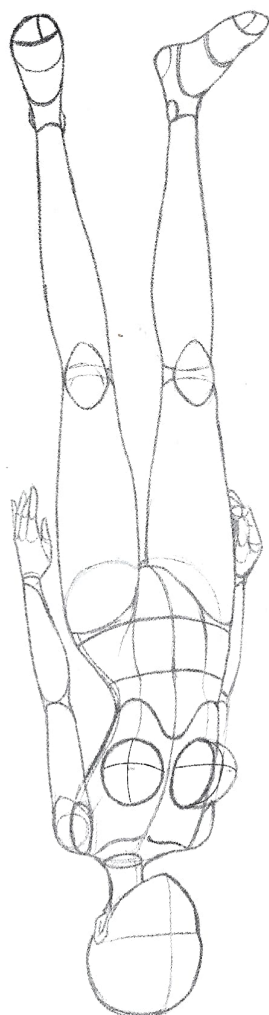


Appearance of the collarbones

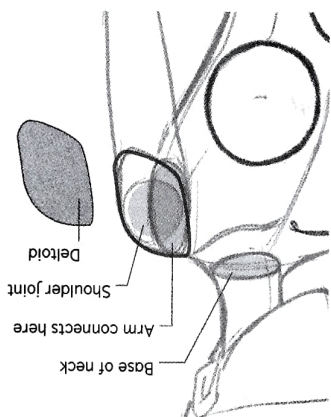
Drawing process



Model of body shape

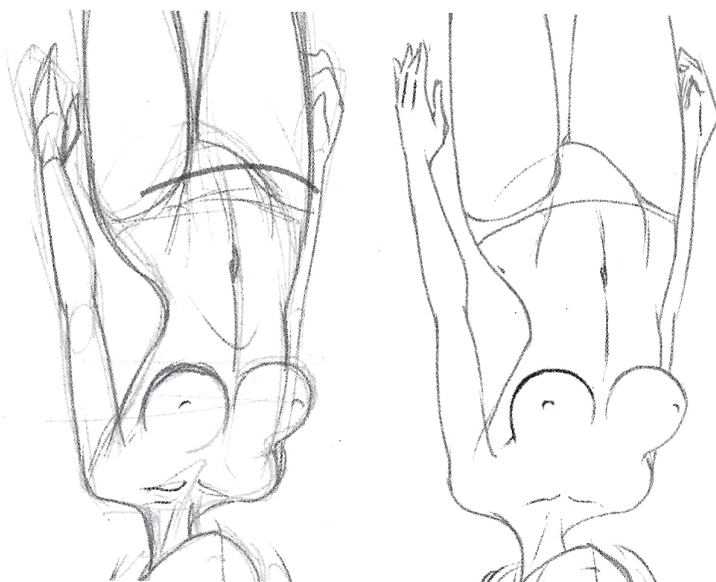


Neck and shoulders



The shoulder's roundness is created by the deltoid muscle.

The party line is drawn with a downward curve, accentuating the curves of the stomach and body.



How to draw underwear